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The Romanesque architecture
of western Europe : Italy,



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Portal of St. Isidoro, Leon, Spain.

THE ROMANESQUE ARCHITECTURE OF WESTERN EUROPE

ITALY, FRANCE, SPAIN
GERMANY AND ENGLAND

ILLUSTRATED AND WITH A BRIEF
HISTORICAL AND DESCRIPTIVE TEXT

BY

RALPH WARNER HAMMETT

PREFACE BY

GEORGE H. EDGELL



1927

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TO MY FRIEND AND ARCHITECTURAL ADVISOR
FREDERICK M. MANN,
PROFESSOR OF ARCHITECTURE, UNIVERSITY OF MINNESOTA
THIS VOLUME IS DEDICATED

The Author acknowledges the valuable assistance and criticism given by Professor Gorham Philips Stevens, Director of the American Academy in Rome, and by Professor Charles Rufus Morey, Professor of Art and Archeology of Princeton University. Thanks are also due to Messrs. Joseph Coletti and Eugene Kennedy of Boston and to John Donald Tuttle of New York City, for their criticism and helpful encouragement during the compilation of this book in Rome.

PREFACE

DESPITE the researches of scholars and the enthusiasms of many artists, the period of the Middle Ages to the average layman still seems far more remote than that of the Roman Empire. A century ago, the cultivated gentleman regarded the period as one of chaos and its artistic production as barbarous. Then the Romantic Movement rescued the period of its art from oblivion and started a medieval cult. It concentrated its attention, however, upon the Gothic period and Gothic architecture. For years, enthusiasts designed works that they considered Gothic, showing, however, no true understanding of the Gothic style. Not until practically the present generation have modern architects designed in a way which shows the assimilation of the true Gothic spirit.

If the delay in understanding Gothic was great, that of understanding Romanesque was far greater. To be sure, one great American—Henry Hobson Richardson—after a period of academic study, turned to Romanesque for inspiration and produced a great and sturdy style. Viewed by the modern eye, his architecture still betrays too closely the specific monuments which inspired it. He nevertheless studied Romanesque for itself alone and proved that it could be a source of inspiration, as well as imitation, in modern architecture.

Miscomprehension was furthered by the development of the mechanical theory with regard to architecture and especially the theory that structural logic and the revelation of structure was the fundamental test of Gothic. This theory, magnificently applicable to the Gothic of France in the XIIIth century, may not be applied to many other medieval styles. Nevertheless, structural logic appears not only in Gothic monuments, but in Romanesque and Byzantine ones. There grew up a tendency, therefore, to glorify those Romanesque monuments, like S. Ambrogio at Milan or the Abbaye-aux-Hommes at Caen, which embodied the principles of structural logic. The styles of Romanesque which they represented came to be regarded as the most important, and, at the same time, subtly the whole Romanesque style was regarded as a transitional one, bridging the gap between the vaulted architecture of Rome and the great, vaulted architecture of Ile-de-France in the XIIIth century. Thus, many of the finest Romanesque monuments were disregarded or undervalued.

Nowadays, however, even the public is beginning to understand the independent position and self-sufficient beauty of the Romanesque style. It has been classified and reclassified, divided and redivided into its organic and inorganic parts. Its geographic differences have been pointed out, but at last it has come into its own as a style worth while in itself, with its own lessons and its own beauties, whether it be organic or inorganic, or in whatever part of Europe it may appear. It thus takes its place as an art which will give deep pleasure to the layman and inspiration to the architect.

In recent years, very serious study has been given to the Romanesque style by some of the most eminent scholars in the domain of the Fine Arts. The public is thus beginning to understand it. At the same time, many artists have written short articles and published illustrations, but without a serious interpretation of the buildings as works of art.

Mr. Hammett has undertaken to make a different sort of review, not attempting any historical research, but interpreting the Romanesque style, and particularly Romanesque sculpture and ornament, from the point of view of the creative artist.

He is eminently qualified for the work. In 1919 he graduated from the College of Engineering and Architecture of the University of Minnesota with the Bachelor's degree. He then entered Harvard for graduate instruction and received the degree of Master in Architecture. So brilliant was his work that two years later he was awarded the Nelson Robinson Jr. Travelling Fellowship from Harvard, and the present volume is the result of his study abroad. A practising architect, he is also a teacher and a student of history. He has thus had a peculiarly happy training to interpret a great style and its ornament from the creative point of view. Old enough to have maturity of judgment, he is still young enough to retain his enthusiasms. His book should reflect the vivid impressions of an artist with the trained observations of a student.

G. H. EDGEELL.

Harvard University
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LIST OF ILLUSTRATIONS

	Plate No.
Water-color, Portal of St. Isidore, Leon, Spain.....	Frontispiece
Crusader's Entrance, Church of the Holy Sepulchre, Jerusalem, Palestine ..	1
Restored Facade, Santa Maria Maggiore, Tuscania, Italy.....	2
Plan and Section, Santa Maria Maggiore, Tuscania, Italy	3
Map. Western Europe in the Twelfth Century.....	4
Lombardy, Church of St. Ambrogio, Milan.....	5
" Facade, Church of St. Ambrogio, Milan.	6
" Portal, Church of St. Ambrogio, Milan....	7
" Interior, Church of St. Ambrogio, Milan.	8
" Facade, Church of St. Zeno, Verona	9
" Bronze Doors, and Porch, Church of St. Zeno, Verona..	10
" Interior, Church of St. Zeno, Verona.....	11
" Apsidal End, Cathedral, Verona.....	12
" Portals, Cathedrals of Piacenza, Parma, Modena and Verona.....	13
" Details, Principal Portal, Cathedral, Verona.....	14
" Facade, Cathedral, Piacenza	15
" Facade, Church of S. Michele, Pavia.....	16
" Central and North Transept Portals, Church of S. Michele, Pavia	17
" Church at Chiaravalle near Milan	18
Emilia Facade of Church at Pomposa	19
" Interior, Church at Pomposa	20
" Detail of Interior, Church at Pomposa.....	21
" West Facade, S. Sepolcro, Bologna.....	22
" East Facade, S. Sepolcro, Bologna.....	23
Tuscany Tower and Apsidal End of Cathedral, Pisa.	24
" Cathedral Group from the West, Pisa ..	25
" Facade, Cathedral of Pisa....	26
" Interior, Cathedral of Pisa	27
" East Portal, Baptistry of Pisa....	28
" Baptismal Font, Baptistry of Pisa..	29
" West Front, Cathedral of Lucca...	30
" Church of San Michele, Lucca.....	31
" Details, Church of San Michele, Lucca	32
" Facade, Church of St. Giusto, Lucca.....	33
" Facade, Church of St. Miniato, Florence..	34
" Interior, Church of St. Miniato, Florence.....	35
" Choir Screen and Ambone, Church of St. Miniato, Florence.	36
" Baptistry of Florence.....	37
" Church of Santa Maria della Pieve, Arezzo.	38
Central Italy, Church of Santa Maria in Cosmedin, Rome.....	39
" " Cloister, Church of St. John the Lateran, Rome.	40

LIST OF ILLUSTRATIONS (cont'd)

	Plate No.
Central Italy, Cloister, Church of St. Paul outside the walls, Rome.....	41
" " Present Facade, Church of Santa Maria Maggiore, Tuscania.....	42
" " Side Aisle Portals, Church of Santa Maria Maggiore, Tuscania.....	43
" " Frescoe Detail, Church of Santa Maria Maggiore, Tuscania.....	44
" " Facade, Church of St. Peter, Tuscania.....	45
" " Detail of Facade, Church of St. Peter, Tuscania.....	46
" " Interior, Church of St. Peter, Tuscania.....	47
" " Facade, Cathedral of Civita Castellana.....	48
" " West Front, Cathedral of Assisi.....	49
" " Facade, Church of San Clemente near Torre de Passeri, Abruzzi.....	50
Apulia, Facade, Cathedral of Benevento.....	51
" West Front, Cathedral of Troia.....	52
" West Front, Cathedral of Trani.....	53
" Facade of the Cathedral, Ruvo.....	54
" Facade, The Cathedral of Bitetto.....	55
" Detail of Facade, Cathedral of Bitonto.....	56
" Detail of Side, Cathedral of Bitonto.....	57
" Doorway, Church of St. Nicola and Detail of Window, Cathedral, Bari.....	58
Amalfi, West Front, The Cathedral, Amalfi.....	59
" Ambones in the Cathedral and Church of St. John, Ravello.....	60
" Detail of Bronze Doors, Cathedral of Ravello.....	61
Sicily, West Front, The Cathedral, Cefalu.....	62
" Apsidal End of the Cathedral, Cefalu.....	63
" Interior of the Royal Chapel, Palermo.....	64
" Apsidal End of the Cathedral, Monreale.....	65
" Interior, The Cathedral, Monreale.....	66
" Details of the Mosaic, The Cathedral, Monreale.....	67
" Column Caps of the Cathedral and Cloister, Monreale.....	68
" The Fountain in the Cloister of the Cathedral Monreale.....	69
Provence, Facade, Church of St. Gilles.....	70
" Detail of the Facade of St. Gilles.....	71
" Detail of the Facade of St. Gilles.....	72
" West Front, Church of St. Trophime, Arles.....	73
" Portal of St. Trophime, Arles.....	74
" Detail of Portal, Church of St. Trophime, Arles.....	75
" Detail of Cornice, Cathedral of Nimes; Details, Cloister, St. Trophime.....	76
Auvergne, Apsidal End of Notre-Dame du Port, Clermont-Ferrand.....	77
" Apsidal End, The Cathedral of Issoire.....	78
" Interior, Cathedral of Issoire.....	79
" Cloister, Church of Notre-Dame, Le Puy.....	80
" Interior, Church of Notre-Dame, Le Puy.....	81
" Detail of Transept Entrance, Cathedral, Le Puy.....	82

LIST OF ILLUSTRATIONS (cont'd)

	Plate No.
Germany, South Side, The Cathedral of Worms.....	83
“ Details, Cathedral of Worms.....	84
“ West End, Cathedral of Mayence.....	85
“ Interior of the Cathedral of Mayence.....	86
“ East End and Window Detail, Cathedral of Speyer.....	87
“ Interior, Santa Maria im Capitol, Cologne.....	88
“ East End, Church of the Apostles, Cologne..	89
“ Church of St. Sunes, Munich.....	90
Burgundy, Main Portal from the Narthex, Church of the Magdalen, Vezelay.....	91
“ Nave of the Church of the Magdalen, Vezelay.....	92
“ Column Capitals, Church of the Magdalen, Vezelay.....	93
“ Portals, Church of St. Lazare, Avallon ..	94
“ Details of Portals, Church of St. Lazare, Avallon.....	95
“ West Portals, Cathedral of Chartres	96
“ Details of Portals and Rose Window, Cathedral Chartres	97
“ South Portal, Cathedral of Bourges	98
“ Detail of South Portal, Cathedral of Bourges.....	99
“ West Portal, Cathedral of Autun	100
Aquitaine, Church of Notre-Dame la Grande, Poitiers ..	101
“ Interior, Church of Notre-Dame la Grande, Poitiers	102
“ Tower of Church of St. Radegonde, Poitiers.....	103
“ Interior, Church of St. Radegonde, Poitiers ..	104
“ Cathedral of St. Peter, Angouleme.....	105
“ Detail of Cathedral of St. Peter, Angouleme.....	106
“ Facade, Church of St. Croix, Bordeaux.....	107
“ Apsidal End of St. Front, Perigueux	108
Languedoc, Apsidal End, Church of St. Sernin, Toulouse.....	109
“ South Portal, Church of St. Sernin, Toulouse.....	110
“ Detail of Portal, Church of St. Peter, Moissac.....	111
“ Details, Cloister, Church of St. Peter, Moissac.....	112
“ West Doorway, Souillac ..	113
“ Cloister at Elnes.....	114
Spain, Small Church and Cloister of S. Pable del Campo, Barcelona ..	115
“ Portal de la Gloria, Cathedral, Santiago de Compostela.....	116
“ Tower and Transept Portal, Church of St. Isidore, Leon ..	117
“ Interior Royal Tomb Chamber, Church of St. Isidore, Leon.....	118
“ Apsidal End, Old Cathedral, Salamanca.	119
“ Interior, Old Cathedral, Salamanca ..	120
“ West Portal, Church of St. Vincent, Avila ..	121
“ Portals, Churches of St. Martin, Salamanca and St. Segundo, Avila.....	122
“ Apsidal End, Churches of St. Vincent, Avila and St. Lorenzo, Segovia.....	122
“ Portals, Church of St. Martin, Segovia and Old Cathedral, Tudela.....	123

LIST OF ILLUSTRATIONS (cont'd)

	Plate No.
Spain, Cloister and Column Capitals, Santo Domingo los Silos ..	124
" Details, Cloister of the Cathedral, Tarragona.....	125
" Interior, Church at Grado.....	126
French Normandy, West Facade, Cathedral of Le Mans...	127
" " Interior and Portal, Cathedral of Le Mans	128
" " Facade, Abbaye aux Dames, Caen.....	129
" " Interior, Abbaye aux Dames, Caen	130
" " North Side, Ruined Abbey Church, Jumieges..	131
" " Interior, Church of St. Laud and Details of an Arcade in the Prefecture, Angers.....	132
England, Norman Porch at Kings School, Canterbury.....	133
" Norman Towers, Canterbury Cathedral and at Bury St. Edmund.....	134
" West Front and South Portal, Church at Iffley	135
" Doorways at Winchfield and Kilpeck	136
" Dean's Doorway, Cathedral at Ely.....	137
" Interior Details, Cathedral at Ely.....	138
" Galilee Chapel, Durham Cathedral.....	139
" Interior, Chapel at Copford.....	140
Isle de France, Church of St. Germain des Pres, Paris.....	141
" " Interior, Ambulatory, St. Germain des Pres, Paris	142
" " View from North-East, Church at Morienvall.....	143
" " Side Portal, Church of St. Stephen, Beauvais.....	144
" " West Portals, Abbey Church of St. Denis.....	145

Enter, reader, the age of knights.
The age of the Holy Grail;
See the church of Sir Galahad,
And to worship do not fail,
On the ground where Peter the Hermit preached
And martyrs did reside.

Follow, reader, the pilgrims trail,
To Jerusalem, Rome, or without fail
To that place in Spain where pilgrims go,
With penitent steps and heartbeat slow:
Where Sant 'Iago* died.

*Note:—Saint 'Iago was the apostle, St. James, who is supposed to have journeyed to Spain and to have preached in and around Santiago de Compostela.

THE LIFE OF THE TIME

THE Romanesque Period was that time in history between 1000 and 1150 when the Western world, fired by religious fervor, awoke to a new existence. Before 1000 it had been popularly supposed that the world would come to an end during that year, and this reason is the one often given for the lack of building activity up to that time. After 1000, buildings sprang up in all parts of Europe, with many local peculiarities, yet with a universality of style and influence which is next to astounding. We are apt to think of Europe at this period as a wilderness, possessing no culture, no learning, with no direct means of intercommunication; and of society as being made up of petty little dukedoms. That is partly true. The kingdoms of France, Germany, Spain and England existed, but there was no strong national feeling. It had taken several hundred years to assimilate the barbaric hordes who had overthrown the Roman civilization, and while we find society in the eleventh century with no special advancement, it did have one great influence which held it together: religious fervor. Nominally the Roman Empire was in existence though the church was the center of society and government; in fact, the church was the alpha and omega of life. It possessed and taught all learning; it was a temporal power even with the power of waging war; it fostered all means of communication between different countries. This was the period when the church was preaching the crusades, and all manner of people were making pilgrimages to the important religious shrines. It was the age of Feudalism.

The feudal system possessed three classes of society: first and largest, those people who were bound to their lords as serfs of the soil; second, the knights, dukes, earls and kings, who were free to go wherever they pleased provided they performed their military and religious duties; and third, the church with its vast clergy and monastic orders. The free class must have lived a very romantic life. Chronicles and legends of the time tell us of one war after another—to-day a war of aggression and thievery against some weaker neighbor, to-morrow a war for the church with the Cross raised high in battle. A monk's life might have been one of study, prayer and pious segregation, though all arts and letters were in the hands of the church; he might have chosen a very professional life, or perhaps one of an artisan. The clergy moved among their flocks as religious teachers, and also as men of the world. The church often led in battle and dealt with kings in matters of temporal power.

We can realize the attitude of mind of the people when we think of the spirit of the crusades. It was in 1095 that Peter the Hermit preached his first crusade at Clermont in Auvergne, and we must remember he had only begun his preaching when three thousand pilgrims started at once for the Holy Land to wrest the Holy Sepulchre from the infidel Mohammedan. Some authorities even give the number as high as seven thousand men and women who, totally unprepared and without leader but inspired by their religious fanaticism, went all the way across Southern Europe. Seven thousand, but this was only a beginning. When Peter the Hermit led his unsuccessful crusade a few months later the number is recorded as one hundred thousand. Poor men took up scythes and forks, kings laid down their crowns. It was the mind of the time; the church was supreme.

It is not necessary to trace any particular church or style or school of Romanesque to the crusades. The facts are that it was a pilgrimage architecture; that while the crusades

existed there was a universal interchange of ideas, and a striving to build churches and shrines for religious relics wrested from holy places. This intersectional change of ideas accounts for many things. It is evident that the local guilds of each section built their own churches, but it is also evident that they were influenced by those foreign countries which pilgrims visited enroute to holy places—Byzantium (Constantinople), Armenia and Rome. Probably also there was a great interchange in workmen. It is perfectly logical that if a guild of sculptors, the ***Maestri Comacini**, for example, had done good work in Lombardy, some clergyman or king would import them and give them work in Languedoc, Provence or Castille. Travel in the name of the church was very easy at this time, in fact commerce and trade was much more universal during the twelfth century than in the following decade when monarchs became supreme and people became nationalized. Pilgrims were given every advantage of travel; and those to the three great shrines, Jerusalem, Rome and Santiago de Compostela in Spain, were aided as far as possible by written guides, hospices, good roads and the advantage of reasonable prices for food and lodging. Particularly was this true, we are told, for pilgrims to Santiago de Compostela in Spain, the shrine of St. James. Of course no party of pilgrims ever made a tour without bringing something back. Relics were the hobby of the age. Furthermore, no relic of sacred value was retained in a community without building a church to house it. Without doubt, as hinted before, master masons and sculptors were included in every pilgrimage party. The crusaders gave and gathered ideas as they went along. This accounts for the Western Romanesque architecture in Jerusalem, Byzantine influence in Central France and other examples which will be mentioned later. The walls of the city of Jerusalem standing to-day are the work of the twelfth century crusaders, also a portion of the Church of the Holy Sepulchre, and the church over the supposed tomb of the Virgin. It is not unreasonable to believe that pilgrims of this period carried note books, made sketches of motives as they saw them, and in rare cases pilfered small bits of detail. (An Assyrian column capital at Chartres, France, can be accounted for in no other way.)

Routes to the holy places crossed all parts of Western Europe. Voyagers to Jerusalem from Northern France had a choice of passing north of the Alps through Germany, or south through Lombardy and thence around the Adriatic Sea, or by way of Rome and south through Apulia, setting sail at Bari. There were several routes to Santiago de Compostela also. A person need only to look at a map of Europe and dodge around geographical barriers to realize some of the divers courses. The effect was bound to be far reaching. Archeologists may date many churches in Lombardy and Apulia later than those of advanced style in Northern France. They find documents to prove that Southwestern France and Northern Spain have scattered monuments which were fully developed prior to any active Romanesque building era in Northern Italy. Such may be the case. General agreement, however, seems to be that the South developed the style a bit in advance of the North. The pilgrimage routes all led through Italy, Southern France or Spain. Roman forms, which are the most dominant characteristics of the general construction and ornamental forms, would naturally come from Roman centers. Byzantine and Eastern forms we would expect also to have

*Note: "I Maestri Comacini" is the name of a medieval band of sculptors and master masons who are supposed to have come from the district of Como, and to have traveled and worked in all parts of Europe. Their work is traceable in many districts; and being sculptors of the eleventh century, probably the first to portray biblical stories in the round, their influence was most profound.

influenced the South first. Building, however, received an impetus in all parts of Europe at the same time. We must remember the universal religious fervor of the period.

It is no wonder that the styles of different sections of Western Europe are so closely related. It is no wonder that the Romanesque is the style universal and that we find the church of St. Lazare at Avallon, France, so similar to St. Vincente at Avila, Spain; that we find St. Ambrogio at Milan so like in construction to churches in Normandy; and that St. Front in Perigueux is said to have its prototype in the Byzantine. The building of each church was prompted by the same motives: that of making a shrine for some religious relic; making a place of worship for the clergy and people, and a place to teach and preach the Bible.

It is well here to enlarge upon this last point: **a place to teach the Bible.** Oft times in this modern period of commercialism architects and artists bewail the fact that they have no story to tell in their ornament or decoration. The Romanesque builder was not so confronted. He had the whole of Bible history to draw upon. In his sculpture and decoration of churches his was the task of illustrating. It was not the age of printing, in fact very few people, including kings, could read or write. Manuscripts and letters were all held in the monasteries and in general were only a part of monastic life. Therefore, all Bible teaching had to be done by word of mouth or picture. The art of fresco and painting had been handed down from the Romans with influences from Byzantium. The art of illustrating in mosaics was also inherited and used in a few of the wealthier centers. Lombardy is supposed to have started the idea of illustrating biblical scenes in raised relief, said to have been inspired by the illuminated manuscripts of the time. It must have been a great aid to the clergy to be able to point to a tympanum of a portal and show the Day of Judgment, or to a frieze of figures illustrating the Twelve Apostles, and to the interior walls of the Church, which were without doubt in nine out of ten cases fully frescoed with Christian scenes. The ornament of mouldings was sprinkled with devils, griffins and the damned; column capitals had whole stories wrapped around them: Jonah and the whale, martyrdoms or the Visitation. In short, Romanesque churches were living Bibles.



PHOTOGRAPH BY AUTHOR

THE CRUSADER'S PORTAL—CHURCH OF THE HOLY SEPULCHRE—JERUSALEM

GENERAL CHARACTERISTICS

The general use of the aisled basilica plan, which was developed in Rome in the Early Christian period, is characteristic of Romanesque churches of all parts of Europe. True, the central type plan, after the Church of the Holy Sepulchre in Jerusalem, was used in a few cases, and the Byzantine Greek Cross plan was also occasionally adopted. Directness and utmost utility, however, gave the basilican church preference. It was most adaptable to ritualistic service and served best as a place of worship for the parishioner. Plans were seldom complicated. Transepts were often added and sometimes in the larger churches the side aisles were doubled, but beyond this point there was little attempt to develop the Early Christian basilica plan.

Construction was always direct; the Romanesque is a very functional architecture. It is not necessary to expect the same organic qualities that were developed later in the Gothic of France, but its general structural simplicity is noticeable. In its most direct form this resolved itself into open timber roofs and lean-to side aisles. Where vaulting was used, it was always of the most direct type, after the manner of the Romans; that is, semi-circular in form. The piers were often single columns of Roman derivation or were half columns on the four sides of a rectangular pier. Each church had its own treatment structurally as well as decoratively. This is one of the charms of the style.

In many cases where transepts were incorporated into the plan we find a dome or tower at the crossing.

The crypt was an important part of many Romanesque churches. It was first developed as a depository for the bones of a saint or other sacred relics, and was built beneath the high altar at the east end of the nave. In the twelfth century the crypt frequently became of great size and served as an under church for the choir. Often in Lombard churches and in Aquitaine it was only partially below the main floor level so that the choir or east end of the church was raised high above, and approached by steps from the nave.

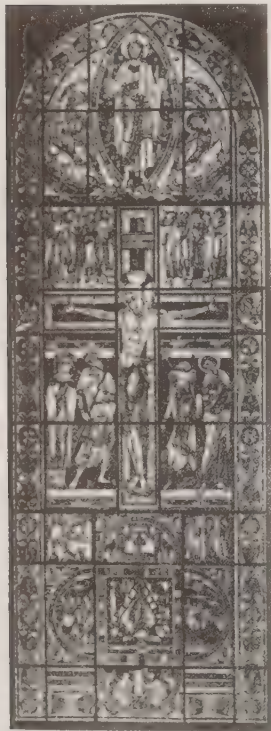
The facades of Romanesque churches are of great variety, though with one general characteristic: a functional expression of the section. This gave a high central portion, probably gabled to show the line of the roof; low side aisles expressed; large portal to the nave with window openings above; side portals of lesser importance. Simplicity of design was the key note, though every church differed. The portals and windows were in some cases elaborated with sculpture and painting; in some cases there was a porch, narthex or tower. The tower, in fact, seems almost to have been an indispensable part of most Romanesque churches; sometimes as an integral part at the back, sometimes toward the front, and sometimes entirely separate. There were many different motives but all were quite functional. Each district had individual methods of treatment, but no one district departed from the general scheme.

Comparing the churches of different sections, the material used in construction went a great way in influencing individuality of design. The Romanesque builder always used the material at hand. He might import a bit of marble for part of the sculpture or the high altar, but in general if sandstone was the local material, of sandstone would the church be built; or, if the community abounded in several good materials, the building might be a combination of several. It is one of the triumphs of the Romanesque builder—his resourcefulness in the use of local stone or brick. He was fond of polychromatic effects and in some

districts became highly proficient in this combination of materials: brick with stone, colored marbles and mosaics.

On the exterior there is every reason to believe that paint was sometimes used, particularly was the sculpture polychromed. It is not safe to say that all twelfth century sculpture was painted. A few examples have come down to us, however, and as the forms of sculpture were inspired and copied from the highly colored illuminated manuscripts of the time, it seems logical that color would also have been copied. In Italy exteriors were sometimes stuccoed and biblically frescoed as were the interiors.

It is known that painting played a very large part in interior decoration. The Romanesque church to-day is apt to appear very dark and gloomy owing to its lack of color. Most of them, however, were at one time completely polychromed; that is, frescoed or mosaiced. The color scheme seldom expanded beyond a combination of pure blue, yellow, green, red, black and white. Structural forms were followed and the columns decorated with geometrical patterns. The designs were inspired for the most part, like the sculpture, from illuminated manuscripts of the twelfth and earlier centuries. Biblical stories were a great source of inspiration. Much of the color like the material architecture seems to have been of Eastern origin though the taste and choice of color also has prototypes in the Carolingian. It is often referred to as barbaric, crude and overly strong. If, however, one considers the effect of these interiors in a subdued light and views this art as a highly conventionalized pattern, criticism is somewhat mellowed. These churches were originally lighted by very small windows of mottled or stained glass, most of which has been removed. Sadly enough few of these interiors remain complete for our inspection.



WINDOW IN CATHEDRAL
POITIERS

The method of making stained glass seems to have been discovered in Carolingian times, though it did not receive any great impetus of development until the twelfth century. It was then taken up by the Northern French and like the painting received much of its inspiration from illuminated manuscripts. It was the forerunner of the beautiful glass of the thirteenth century. That more twelfth century windows are not intact leaves us more or less in doubt as to how extensively this form of admitting light was used. In general it seems to have been purely a northern development. In the South, in Italy, leaded bottle glass was used, some of it slightly stained and with the four-pointed spaces between the circular pieces filled with small pieces of red or green. Colored glass in grilles was sometimes used after the Early Christian fashion and thin slabs of alabaster were often preferred as late as the Gothic period.

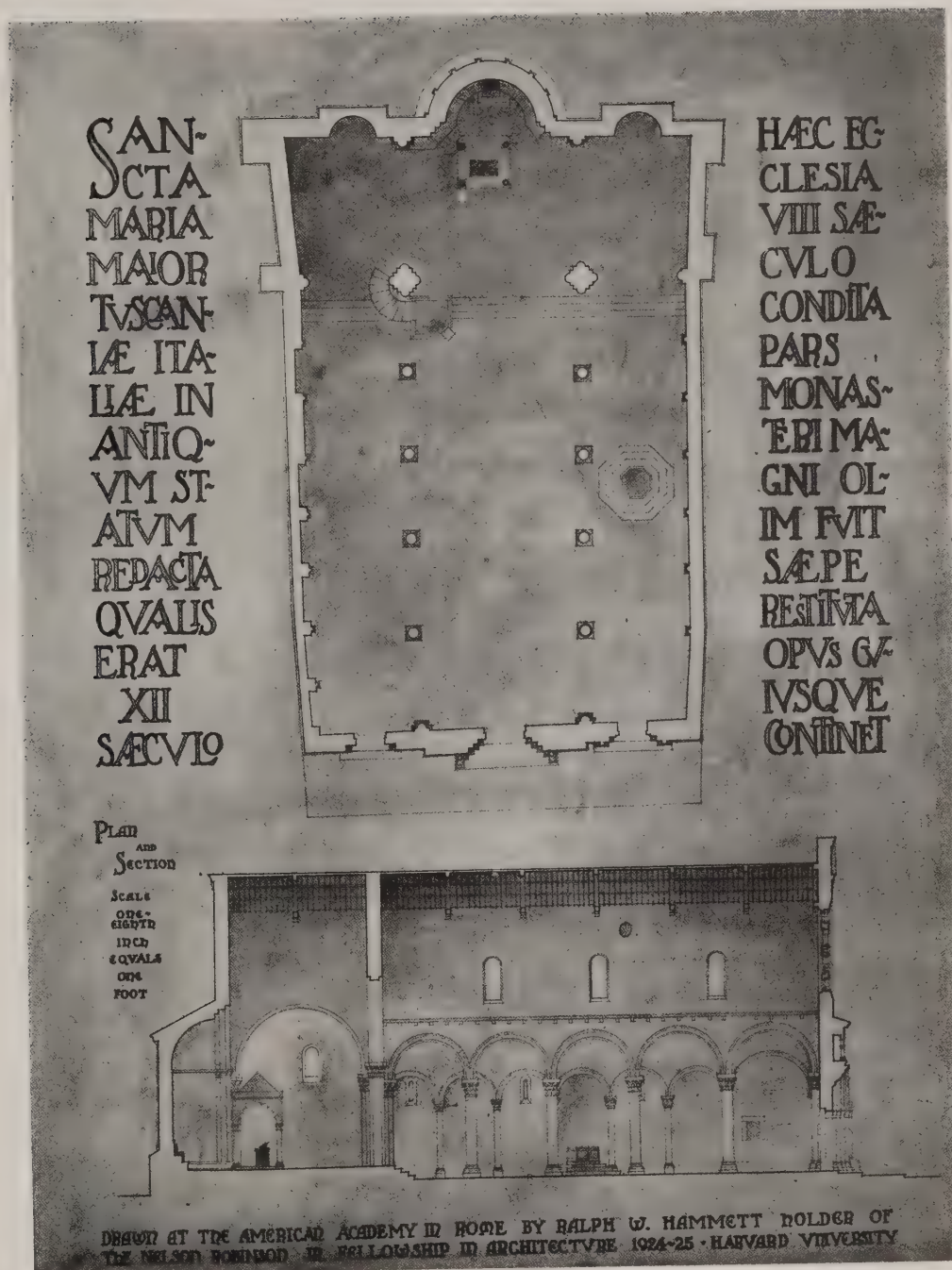
Thus the Romanesque, despite its wide variety of ornament and profusion of detail resolves itself into a direct style with comparatively few digressions. The general characteristics hold in most every case: plans were basilican with few complications; construction was straightforward; materials were those of the community in which the building was built; and design was always most direct in composition. Expression of utility, plan and section

was the foremost thought of the Romanesque builder. Designers of to-day might gain many a hint by studying these simple fundamentals. Ornament of Roman, Byzantine and Barbaric inspiration—much of it also copied from illuminated manuscripts of the Bible—was varied but spotted with utmost digression. Color was used in abundance. It was an architecture truly inspired; buildings were built to the glorification of God, to house sacred relics, to provide places to teach and preach the Bible; sanctuaries of worship.



DRAWING BY AUTHOR

RESTORED FACADE OF THE CHURCH OF SANTA MARIA
MAGGIORE—TUSCANIA



DRAWING BY AUTHOR

PLAN AND SECTION OF THE CHURCH OF SANTA MARIA MAGGIORE—TUSCANIA

CLASSIFICATION

Although the Romanesque came as a universal movement spread and fostered by the religious pilgrimages and crusades of the eleventh and twelfth centuries, it can be classified in a great many different ways. To classify it chronologically is impossible: authorities differ widely in dating individual monuments. About all that can safely be said is that Lombardy was a bit in advance of other parts of Europe.

It seems logical in grouping the different style of Romanesque to start with Lombardy and move south through Tuscany, Central Italy, Apulia and Sicily; next to take up France, starting with Provence, then Auvergne and to digress into the Rhine Valley before taking up the next sections—Burgundy, Aquitaine and Languedoc. Following this it seems logical to study Spain whose Romanesque bears such close relationship to the Southern French, and then move to the north and investigate the work of Normandy, England and the Ile-de-France.



WESTERN EUROPE IN THE TWELFTH CENTURY

LOMBARDY

Thus, launching into the Lombard style, one of its foremost characteristics seems to be its organic quality. The Lombards developed the ribbed groined vault. This probably came about from the desire to produce the Roman vault form with the materials at hand. It may have come as pointed out by many authorities as an importation from Germany. At any rate it was developed here very early. It was clumsy and timid; at first used only to vault the side aisles, but finally in Sant'Ambrogio used over the central nave. The buttress, only partially understood, was started by the Lombards, though it took the form of an external decorative pilaster rather than that of a full buttress. These pilasters, however, are one of the charms of the style. In plan the alternate system of supports was used; that is, the nave was roughly twice the width of the side aisles so that, as semi-circular intersecting vaults are square in plan, two side aisle vaults would equal one of the nave. Every alternate pier would be a large compound pier to carry the ribs of the nave as well as the ribs of the side aisle vaults.

Even the decoration for this style was structural and functional in its origin. The Lombard corbel has come to be a term in architecture and was used in a multitude of different ways. Exterior arcades, sometimes as a screen for windows but more generally blind, developed from the desire to lighten the walls toward the top. Small porches were used quite extensively in Lombardy as protection to the portals. In fact the small gabled porch with its columns resting on the backs of lions is a feature of this section.

The Lombards relied on the texture of their materials for color effects. When brick was used they often laid up patterns and used small inserts of stone. They often striped their churches with alternate bands of colored stone, or bands of several courses of brick and stone. The effect, however, was monochromatic.

San Zeno at Verona is built of that lovely salmon red Verona Marble, striped in a few places by white stone pilfered from old Roman works. The effect has been partly studied, but is probably an example of adaptability in the use of local materials rather than forced design. There is no strict regularity in the coursing of the stone. The interior is of Verona marble striped with brick. Part of the sculpture around the main portal may have been painted, but there is no way of knowing. Some color can be detected on the sculpture of the Cathedral portal of the same city, though time has erased so much there is no evidence on which to base a positive proof.

From the standpoint of design San Zeno is one of the most satisfying churches in Lombardy. It dates from the middle of the twelfth century and stands quite complete; few subsequent alterations have marred it. The facade is nicely proportioned, plain in the extreme, but rich in its faded red color. Classic influence is to be seen in the capitals and arabesques. The separate little panels of Saints and hunting scenes which surround the main portal show the effect of book illustration. (Even without ever having seen a page from one of the illuminated manuscripts of the time, these sculptures would remind us of their source.) They have a decorative value, though they are not as architectural as most Romanesque sculpture. On the interior we notice the alternate system of piers receiving

vaults of the side aisles; a wooden makeshift vault is to be seen over the nave, however. Perhaps we can assume that a masonry vault was intended over the central portion, at least the piers were intended to support transverse arches. One may notice in particular the crypt and the choir, both seen from the nave. The apse at the back of the choir is a Gothic structure of the fourteenth century.

Sant'Ambrogio at Milan is probably the most important single monument in Lombardy, and is counted as the earliest large church of the style. It is said to be the first which used the vault over the nave, and shows timidity in the use of this structural motive by its low proportions. The clearstory was replaced by a triforium gallery, and the thrusts of the central vaults were met by a second story system of vaults over the side aisles. These thrusts were in turn met by exterior buttresses. In section the roof virtually became one continuous slope. For interior effect everything has been quite cleverly handled; and though very gloomy from lack of clearstory light, the use of mosaics in the *ninth century apses and the painted decoration on the nave—gold, red, green, blue and yellow—give a great deal of life. It is true the painted decorations are modern and with no attempt at archeological accuracy. They could be ever so much better, yet the color is effective. The piers and the ribbing of the vaults are to be noted. They are much too heavy, yet every motive has been conceived to express the structure. Over the crossing is a dome on squinches.

In front of the entrance is an example of an atrium, which has been left intact. This was a typical feature of Early-Christian churches and, we are led to believe, was carried into the Romanesque by more than a few monuments. Most others have been destroyed, however. (An Early-Christian atrium, which was rebuilt in the end of the eleventh century is connected with San Clemente in Rome, and a Romanesque atrium, which was altered in the Late Renaissance is at the Cathedral of Salerno, Italy.) From the standpoint of design, this total screening of the facade is not wholly successful and is a feature which could well be omitted here; particularly, as in itself, it is not overwhelmingly beautiful. The treatment of the facade proper is straightforward, meant only to express and screen the interior. Common red brick is the material that was used, with some trim of stone. The pilaster strips, the arcaded corbels, the graceful proportions of the tower, and the octagonal lantern over the dome at the crossing decorated by two open galleries are elements of the design which should not be overlooked.

The sculptures around the doors were, undoubtedly, polychromed, and meager remains of original frescoes on the vaults of the atrium can be seen.

Other churches all through the northern part of Italy used or combined one or more of the motives seen on San Zeno and Sant'Ambrogio. Lombardy contains scores of good Romanesque monuments.

Another feature of the Lombard Romanesque, also used in Tuscany and Central Italy, is the detached baptistery. These are round or octagonal buildings, usually built close to the cathedral, though bearing no relation to it in plan. They have their prototypes in the baptistries and small churches of central type of the Early-Christian period. They are often domed, though on the exterior were usually covered with a flat peaked roof. The architectural treatment was typical of the style: blind arcades, corbel tables, brick and stone, and slender pilaster strips.

*Note: This date is uncertain.

LOMBARDY



GENERAL VIEW—CHURCH OF ST. AMBROGIO—MILAN

LOMBARDY



INTERIOR OF ATRIUM AND FACADE OF CHURCH OF ST. AMBROGIO—MILAN



PORTAL—CHURCH OF ST. AMBROGIO—MILAN

LOMBARDY



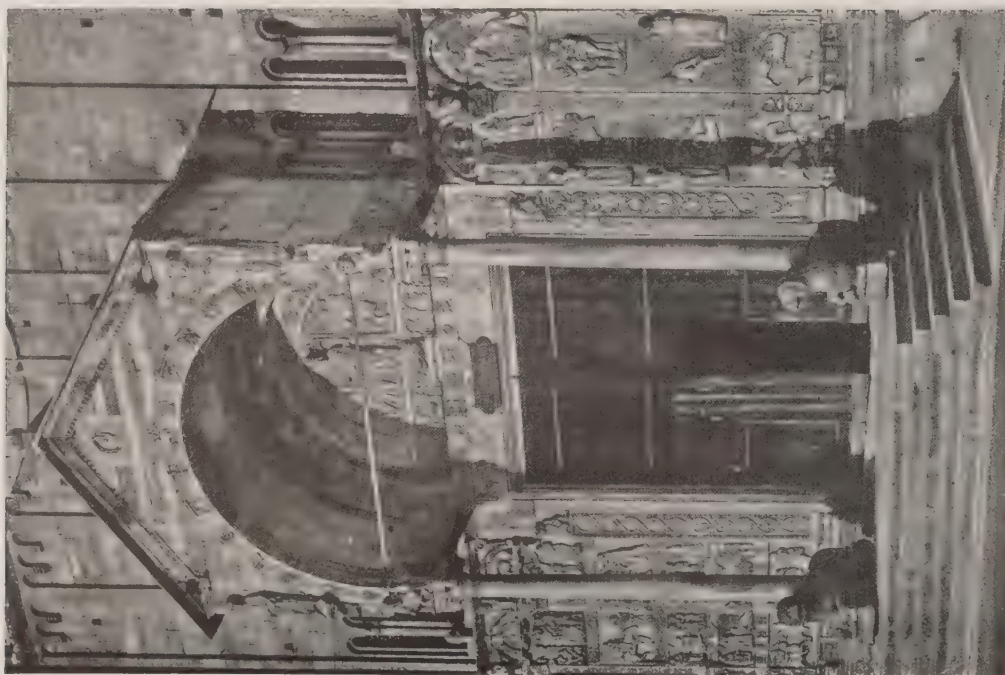
INTERIOR—CHURCH OF ST. AMBROGIO—MILAN

LOMBARDY



WEST FACADE—CHURCH OF ST. ZENO—VERONA

LOMBARDY



PORCH AND BRONZE DOORS—CHURCH OF ST. ZENO—VERONA

LOMBARDY



INTERIOR—CHURCH OF ST. ZENO—VERONA



PHOTOGRAPH BY AUTHOR

APSIDAL END—CATHEDRAL—VERONA



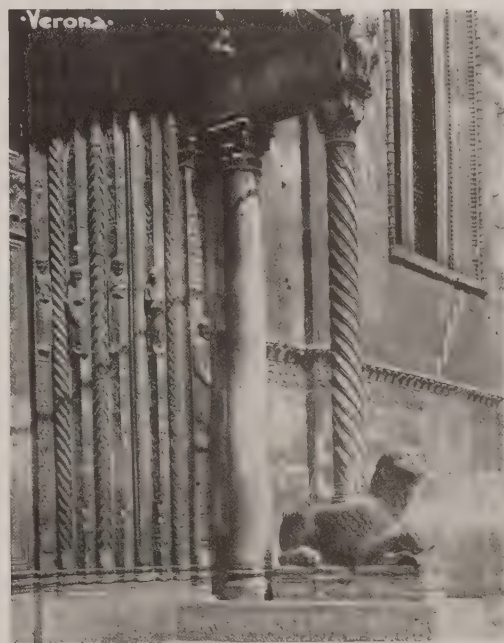
PORTAL CATHEDRAL PIACENZA



PORTAL CATHEDRAL PARMA

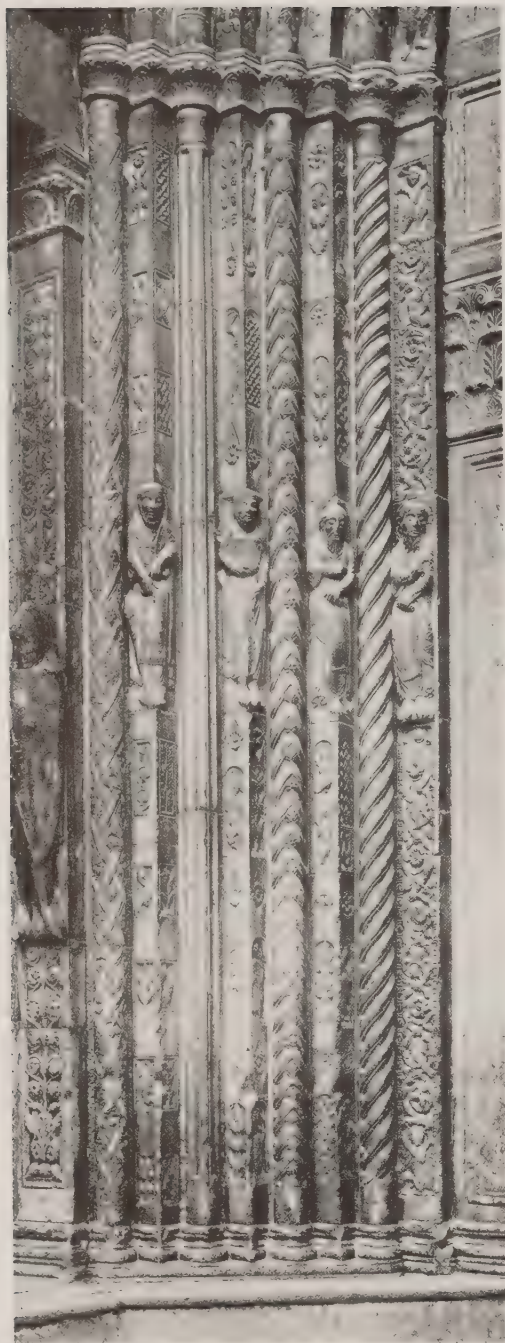


PORTAL CATHEDRAL MODENA



DETAIL OF PORTAL—CATHEDRAL
VERONA

PHOTOGRAPHS BY E. KENNEDY



DETAILS PRINCIPAL PORTAL—CATHEDRAL—VERONA

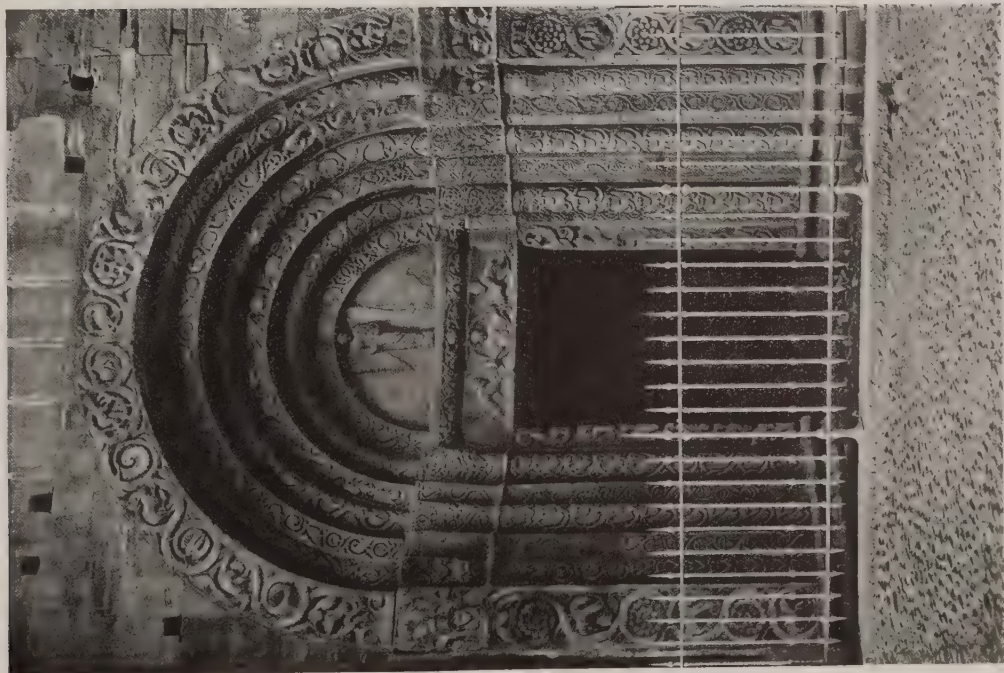


FACADE—CATHEDRAL OF PIACENZA

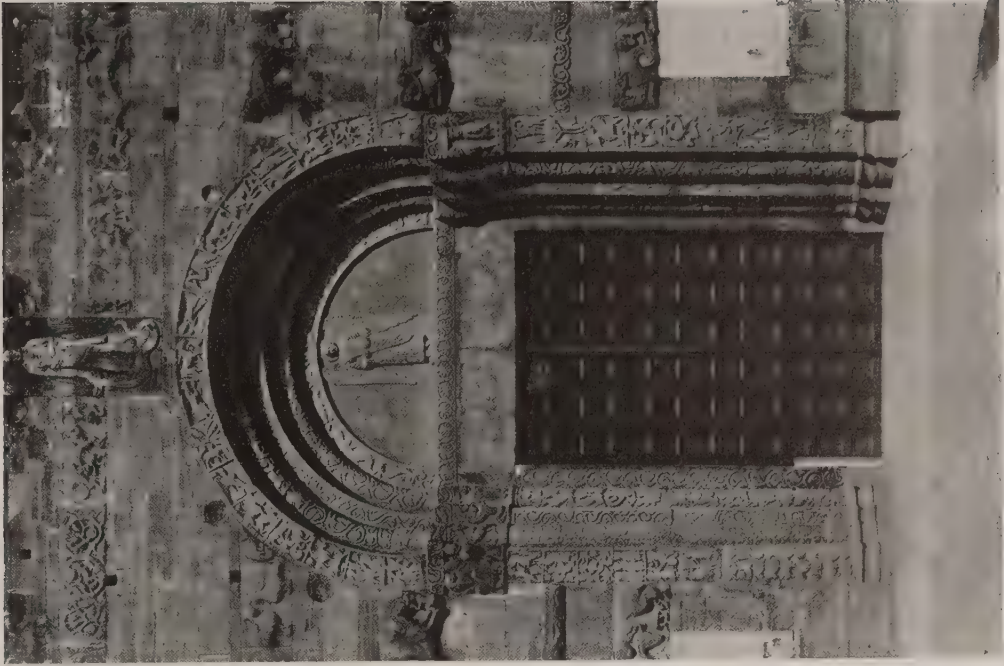


FACADE—CHURCH OF S. MICHELE—PAVIA

LOMBARDY



NORTH TRANSEPT PORTAL



CENTRAL PORTAL—CHURCH OF
S. MICHELE—PAVIA

LOMBARDY

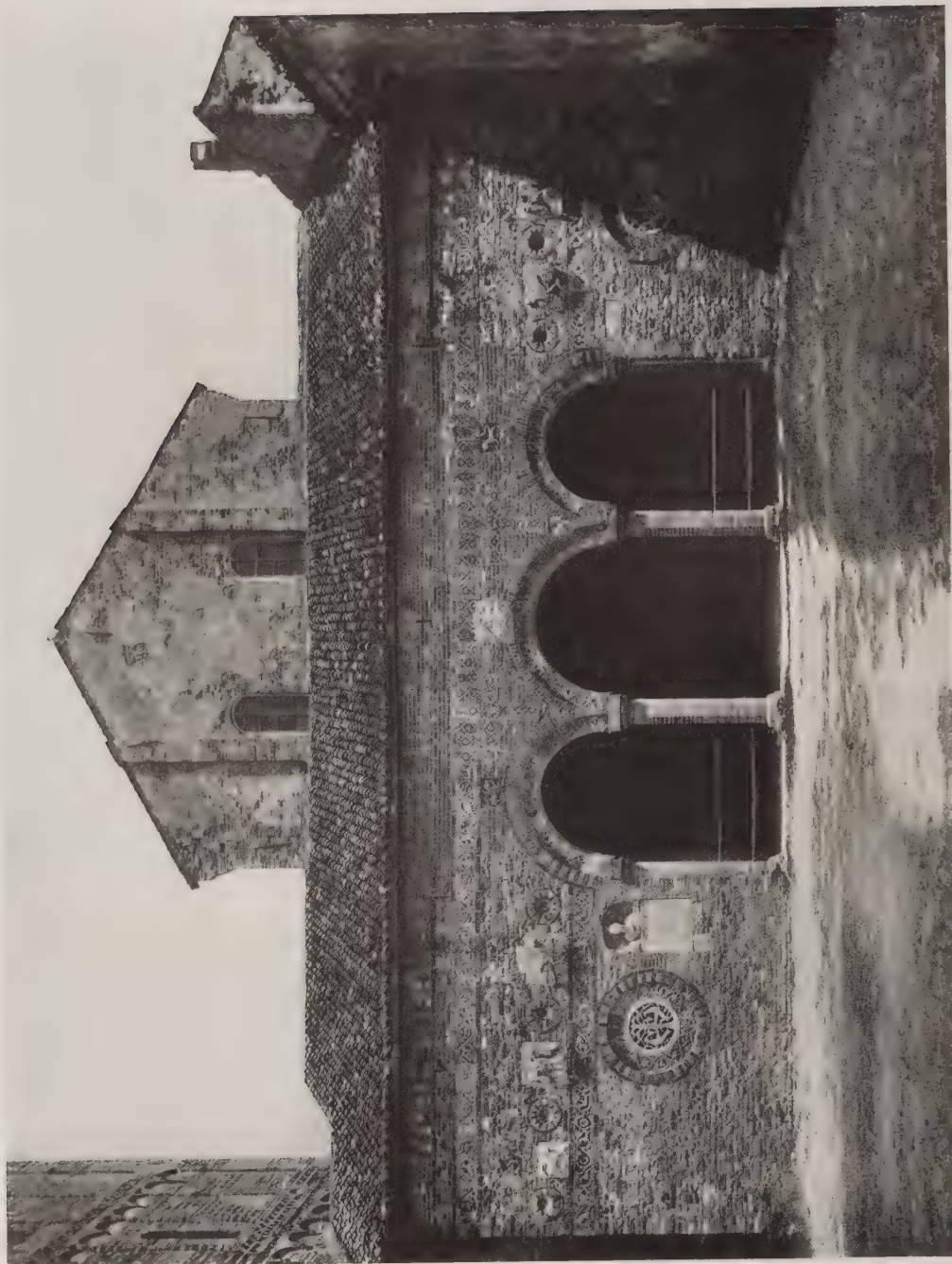


CHURCH AT CHIARAVALLE NEAR MILAN

EMILIA

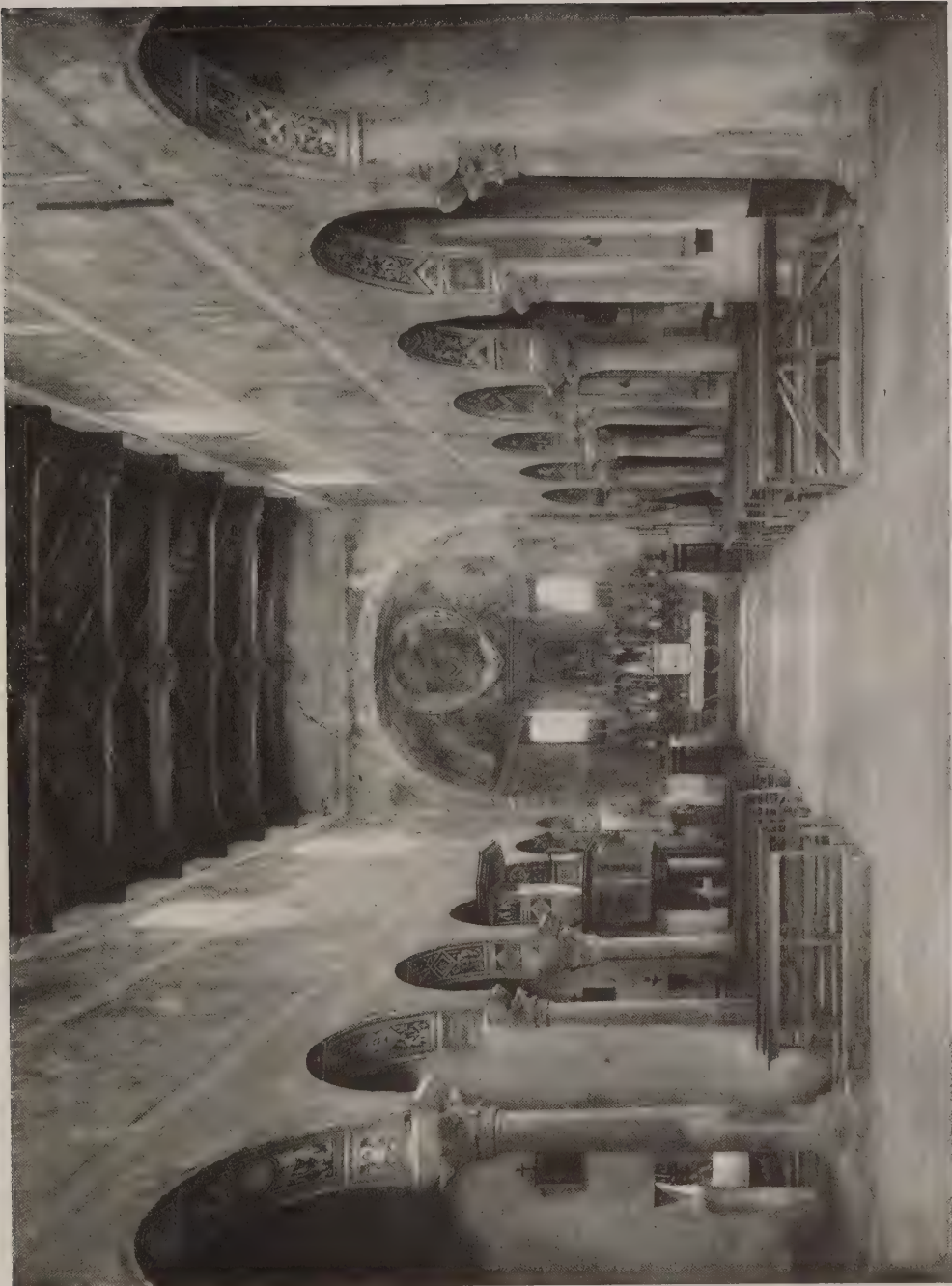
Before going into Tuscany, there are two churches in Northern Italy which stand alone. They are neither Lombard nor Tuscan. These are San Sepolcro at Bologna and Santa Maria at Pomposa in Emilia, near Ferrara. Santo Sepolcro is much like the baptis-tries of Lombardy and is probably a remodelling over the plan of some Early-Christian church. The pattern brickwork of these churches is the most beautiful in Europe; and while in other points of design they have no particular charm, in color and texture of material they certainly surpass. The interior of Santa Maria at Pomposa is one of the best examples of twelfth century frescoes to be found. These frescoes were tampered with during the Renaissance, though this church, being in a more or less deserted area, has never undergone an extensive alteration. One can see here the whole Bible story frescoed on the wall. The colors are clear, though faded. It is the most enlightening example in Italy.

EMILIA



WEST FACADE OF CHURCH AT POMPOSA

EMILIA



INTERIOR—CHURCH AT POMPOSA



DETAIL OF INTERIOR—CHURCH AT POMPOSA

EMILIA



WEST FACADE OF S. SEPOLCRO AND ITS ADJACENT CHURCHES—BOLOGNA

EMILIA



EAST FACADE—CHURCH OF S. SEPOLCRO—BOLOGNA

TUSCANY

In Tuscany, centering at Pisa, Lucca and Florence, there exists the most Roman of the Romanesque styles. It bears little relation to the buildings of the Northern part of Italy except in plan: the basilica for churches and the central type plan for baptistries. Naves and aisles were flat-roofed and open-raftered; only in a few side aisles was the vault used. These builders were the first to attempt the dome, which was timidly used on the Cathedral of Pisa and the Baptistry of Florence. They seemed to care more for aesthetic effect than their northern brothers and started that typical Italian characteristic which flowered in the Late Renaissance—the utter disregard for functional expression. The facade was treated more as a screen than as an expression of what went on behind. They used the classic forms, columns, pilasters and arcades with pure Roman detail. In many cases the sculpture is so purely classic that it has been doubted whether it was executed in this period or pilfered from Roman buildings. In fact, looking at this architecture and comparing it with the Renaissance of three centuries later, it would be safer to say that the fourteenth century Florentines reverted to this style than to the classic. Truly, some of the Romanesque detail of this section is just as beautiful as that of the high Renaissance. (What is more perfect than the engaged columns of the central portal of the Cathedral or the Baptistry of Pisa?) One of the chief characteristics of this section is the profuse use of incrustated ornament and beautiful sculptured detail. Their designers liked color on the exterior but seem not to have resorted to paint. Their buildings were incrustated with many colored marbles, chiefly white and red, in stripes. The facades of the larger churches were profusely decorated with inlaid marble of the most fantastic and varied designs. Note the facades of Pisa Cathedral and S. Michele at Lucca—each spandrel, each panel and even each section of each panel is decorated by a different design. Excellent taste was shown in the spotting of color and tone; gold, deep red, yellow, pink, green, black and white were all used, but in perfect balance. As Pisa Cathedral glistens in the afternoon sun, it is so colorful and reflects so much light that it actually appears to dance. At close range, with the sun shining on this facade, it cannot be viewed for long without strain to the eyes. It is reserved in design, as can be seen from the photograph; it is not, however, reserved in color or in its individual ornament.

How much the Pisan group reflects the wealth which must have belonged to this section during the eleventh, twelfth and thirteenth centuries! Ruskin has written “*Stones of Venice*” and lauded the work of the Ducal Palace and St. Mark’s Cathedral. Truly, at Pisa and Lucca, with a history much shorter but fully as romantic, there is a similar subject and sufficient beauty to rival anything in St. Mark’s Piazza.

Pisa Cathedral is very early, and stood complete in 1095; the Baptistry and Tower came later—1153 and 1172, respectively—though the upper part of the baptistry was remodelled in the fourteenth century. The question is always asked, “Why does the tower lean?” This may not be satisfactorily answered, but it appears that as the building progressed the foundations gave way, so that while it would have been impossible to have corrected the base without a complete rebuilding, a solution was found by curving the tower slightly toward the vertical as they proceeded upward. The floors were straightened slightly in the upper stories, but withal it is the greatest architectural freak in the world. It leans thirteen

feet out of plumb. There are also many arguments that this most beautiful of towers was purposely built in this manner. It is true that the Romanesque builder seemed to have had an abhorrence for rigorously straight lines or machine-like symmetry. In many churches a variety of tricks were resorted to. We find that bays differ in width to an amazing degree; an apse may be several feet off axis; arcades and columns are of different heights and detail; there are even columns with stovepipe angles in them, and coupled columns tied in knots. We find all kinds of freaks, and in them one of the characteristics typical of the whole field of the Romanesque. Thus, perhaps, the tower of Pisa is the supreme example of eccentricity.

The walls and piers on the interior of the cathedral are striped with red and white marble, too contrasting to be really beautiful if viewed on a bright day, though at dusk the effect is quite fine. The galleried facade of many windows does not produce an ideal fenestration on the interior, though the design may not be noticeably faulty. The dome, as mentioned, is one of the first true domes on pendentives to be built in this period and paved the way for many in following times. It is slightly elliptical in plan, and from the standpoint of proportion is too small for the rest of the church.

The Cathedral of Lucca and S. Michele follow out the same schemes of design. They were built much later; in fact S. Michele is dated 1204-10, the same years during which Notre Dame of Paris was being built. Neither of these churches come up to Pisa Cathedral in proportion, nor are they quite as lavish in detail. The facade of S. Michele is purely a screen and, while beautiful in itself—almost a masterpiece of sculptured detail, intarsia work and mosaic—it bears little relation to the interior.

San Miniato and the Baptistry of Florence, while following the same characteristics as the Pisan churches in their incrustated ornament and sculpture, show a variation in the style. They are more reserved and betray a struggle with classic forms. They seem rigid and cold. The interior of San Miniato, however, is very pleasing. It is direct in plan and simple in detail. The crypt forms a feature similar to that of San Zeno in Verona. The decorative use of incrustated marble is a bit too contrasting and possibly too much a system of lines, yet the effect is good. The ceiling is painted with a scheme of green, white, blue and red, and greatly aids in giving color. The mosaics in the apse are the chief feature of the interior, though the walls of the side aisles were completely frescoed. The same type of decoration—incrusted marble in panels and intarsia work—is used on the interior of the Baptistry of Florence. A person might draw a conclusion when looking at the work of this district that the people here were not imbued with the same religious fervor that swept over the rest of Europe at this time. Their churches were beautiful, they show a great love of ornament, but there is little evidence that they were much interested in teaching the Bible. There was little illustrative work in this section of Italy.

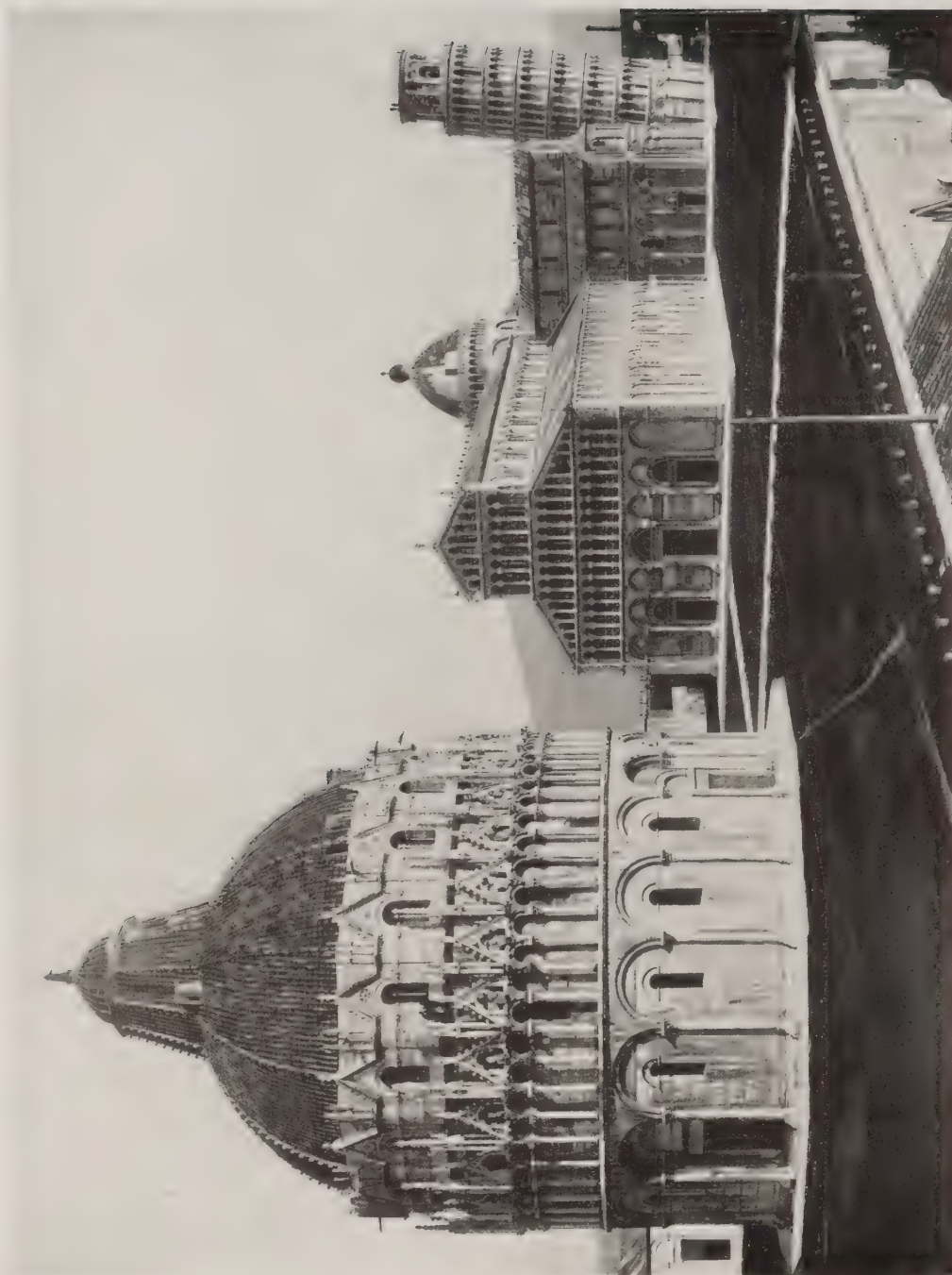
Santa Maria della Pieve at Arezzo is a flagrant example of the freakishness of the Romanesque builder. Here we find a facade bearing little relation to the interior, in fact it is off axis with the plan, and in the facade itself, the odd little rose window is off axis with the principal portal. The facade gives a frank expression of a four storied building—which it is not—and the facade has columns tied in knots.

TUSCANY



TOWER AND APSIDAL END OF CATHEDRAL—PISA

TUSCANY



CATHEDRAL GROUP FROM THE WEST—PISA



FACADE—CATHEDRAL—PISA



INTERIOR—CATHEDRAL—PISA



EAST PORTAL—BAPTISTRY—PISA

TUSCANY



PHOTOGRAPH FROM AUTHOR'S COLLECTION

BAPTISMAL FONT—BAPTISTRY—PISA



WEST FRONT—CATHEDRAL OF LUCCA



CHURCH OF SAN MICHELE—LUCCA



DETAILS—CHURCH OF SAN MICHELE—LUCCA



FACADE—CHURCH OF ST. GIUSTO—LUCCA



PHOTOGRAPH BY AUTHOR

FACADE—CHURCH OF ST. MINIATO—FLORENCE



INTERIOR—CHURCH OF ST. MINIATO—FLORENCE



PHOTOGRAPH BY AUTHOR

CHOIR SCREEN AND AMBONE—ST. MINIATO—FLORENCE



PHOTOGRAPH BY AUTHOR

BAPTISTRY OF FLORENCE



CHURCH OF SANTA MARIA DELLA PIEVE—AREZZO

CENTRAL ITALY

In and near Rome one should expect to find a great number of Romanesque monuments, but such is not the case. As the shrine of St. Peter and the seat of the Pope, Rome was the center for many pilgrimages, but in the city itself local wars and dissensions made this period one of general inactivity. Most of the few Romanesque churches which were built in this vicinity have been remodelled in later ages. This work comprised chiefly secondary alterations or additions—a cloister or a tower. The cloisters of St. Paul and St. John Lateran are the most important Roman monuments of the time. They are finely proportioned, small, but most beautiful in detail. They are of white marble and lavishly inlaid with glass and stone of all colors, including a great amount of gold. This work, popularly called **cosmati**, was the vogue of this section; and, rather than build grand edifices, builders seemed to have spent their time in smaller things, such as candelabra, episcopal thrones, ambons, altar rails and baptismal fonts. It is beautiful work and they are great contributions to art, but show no great advancement over similar designs of the seventh, eighth and ninth centuries. A great many towers are still standing dating from this and earlier times. The best of these are Santa Maria in Cosmedin, S. Pietro e Paolo, San Francesco Romano and Santa Maria in Trastevere.

In other sections of Central Italy, however, we find several beautiful monuments which differentiate themselves from either the Tuscan or the work further south. They are the churches of Umbria and the Abruzzi, and include such monuments as the Cathedral of Assisi, the churches of Santa Maria Maggiore and St. Pietro at Toscania, the Cathedrals of Foligno and Civita Castellana and the church of S. Clemente at Torre de Paseri in Abruzzia. They have much in common with the Lombard style in detail, though these churches are all very inorganic; that is, with open timber roofs and no attempt at vaulting. In general, they are smaller than the average church of the North. They are basilican in type and all straightforward in design. One of the features of the style of this section is the beautiful rose window. Nowhere, except in France, can Romanesque rose window design be compared with the work of this section. Combined with biblical figure sculpture there is a great deal of *cosmati* work used on the facades. The materials were local, as usual; white Carrara marble, soft grey granite, tufa stone, yellow sandstone and stone from antique Roman buildings were all used.

Santa Maria Maggiore at Toscania is a most interesting little church. This and St. Pietro of the same town sometimes are rated as the two most charming churches of the period. In sculpture and detail they are surpassed by scores of other churches and, from the standpoint of perfection, Santa Maria shows the results of many medieval and subsequent alterations. It is sadly battered and stands now as a deserted, disused church, yet it is one of the most typical Romanesque churches of Western Europe. Everything summed up in the general characteristics of the style might be repeated here as characteristic of this church. It is a direct basilica, small—about sixty-five by one hundred feet overall—structurally simple, with open timber roof and lean-to side aisles. It has a straightforward facade, functionally expressing the section, and is built of local stone, yellow tufa and soft grey granite trimmed with Carrara marble. In proportion it is good, but not perfect. The

central portion could be a bit wider and the side aisles a bit narrower. The rose window is one of the most beautiful in the style, and ranks with Chartres alone. In fact, speaking of Chartres, if we notice some of the detail of the doorways which show many periods of alteration, we see French influence in the decoration of some of the mouldings and in the column capitals. Is there any connection between the rose windows of the two churches?

Also, in the side portal to the left we see some Norman detail. The chevron moulding is particularly northern, evidently executed by some English workman travelling through this district. There is tenth-century sculpture in the lunettes of the two side portals. The sculpture and mouldings of the central portal show eleventh-century development; and, by the way, the sculpture was painted and still shows signs of color: red, green and blue. The facade appears to have been plastered over, so that only the quoins and sculptured stones were visible. This would have made it a highly finished piece of work. Being plastered the facade might well have been painted with Biblical scenes, though of course this is only conjectural.

On the interior, the triumphal arch at the transept has fallen or been removed, and most of the frescoes have disappeared. The remaining frescoes show signs of restoration in the Early Renaissance; and at the side are some of the High Renaissance. The interesting Last Judgment fresco over the central niche, however, is twelfth-century in composition. The Christ Enthroned is a typically medieval piece of symbolism. If all the walls were as vividly decorated with biblical scenes as this Last Judgment how pleasant must the effect have been. Pleasant? Yes, if seen from the standpoint of form and color, but how vividly must those biblical stories have been impressed upon, and the fear of God driven home to the people of the time.



CHURCH OF SANTA MARIA IN COSMEDIN—ROME
12th CENTURY TOWER—BASE OF CHURCH EIGHTH CENTURY

CENTRAL ITALY



CLOISTER OF CHURCH OF ST. JOHN THE LATERAN—ROME

CENTRAL ITALY



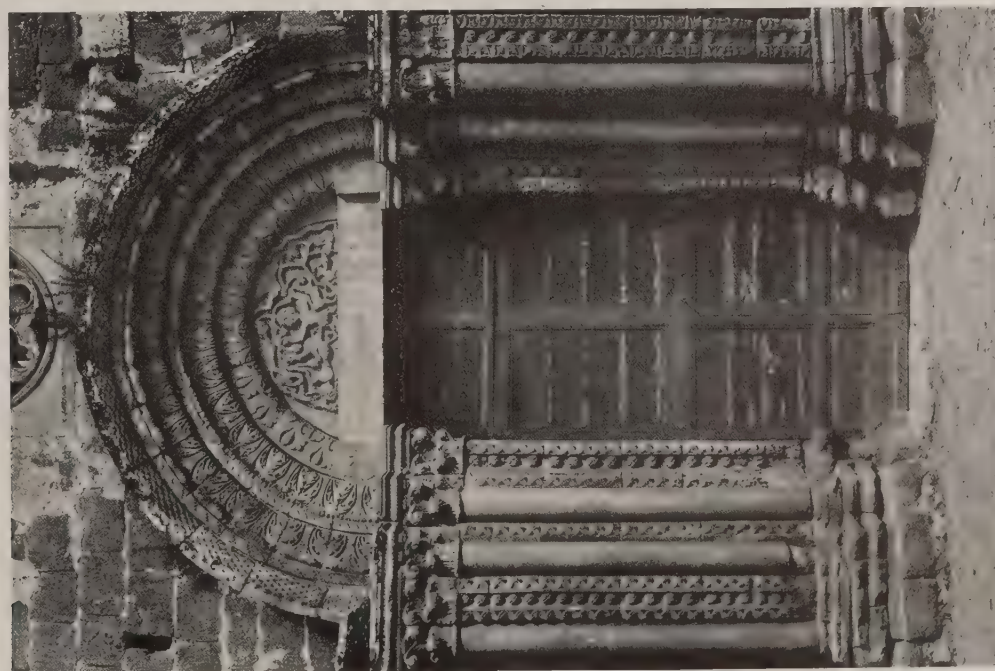
CLOISTER OF CHURCH OF ST. PAUL OUTSIDE THE WALLS—ROME
WORK OF THE COSMATI

CENTRAL ITALY



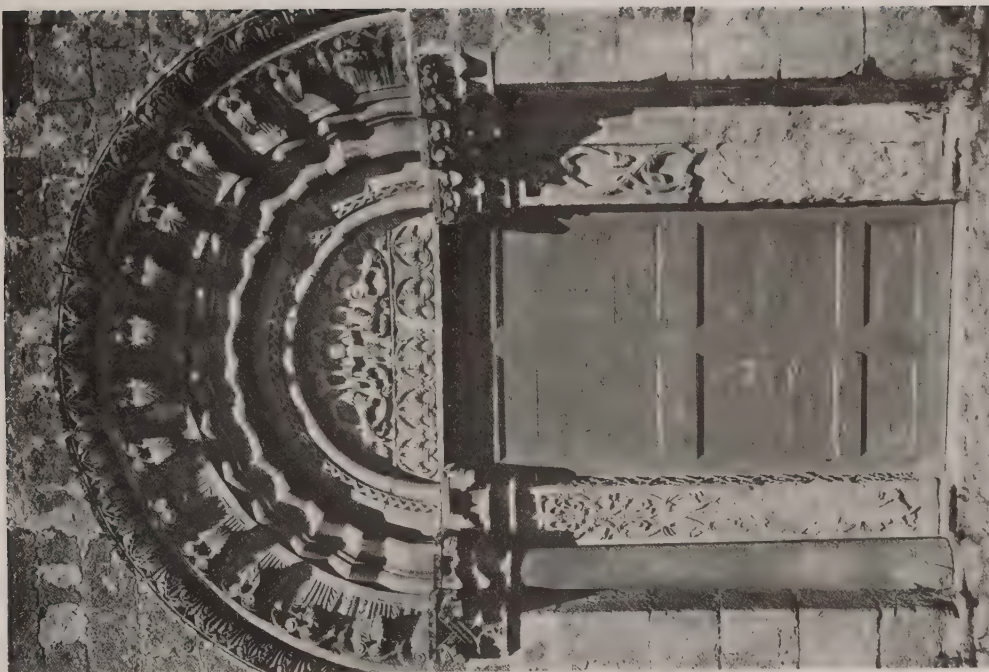
PRESENT FACADE OF THE CHURCH OF SANTA MARIA, MAGGIORE—TUSCANIA
(See restored drawing plate 2)

CENTRAL ITALY



RIGHT SIDE AISLE PORTAL

CHURCH OF SANTA MARIA MAGGIORE—TUSCANIA

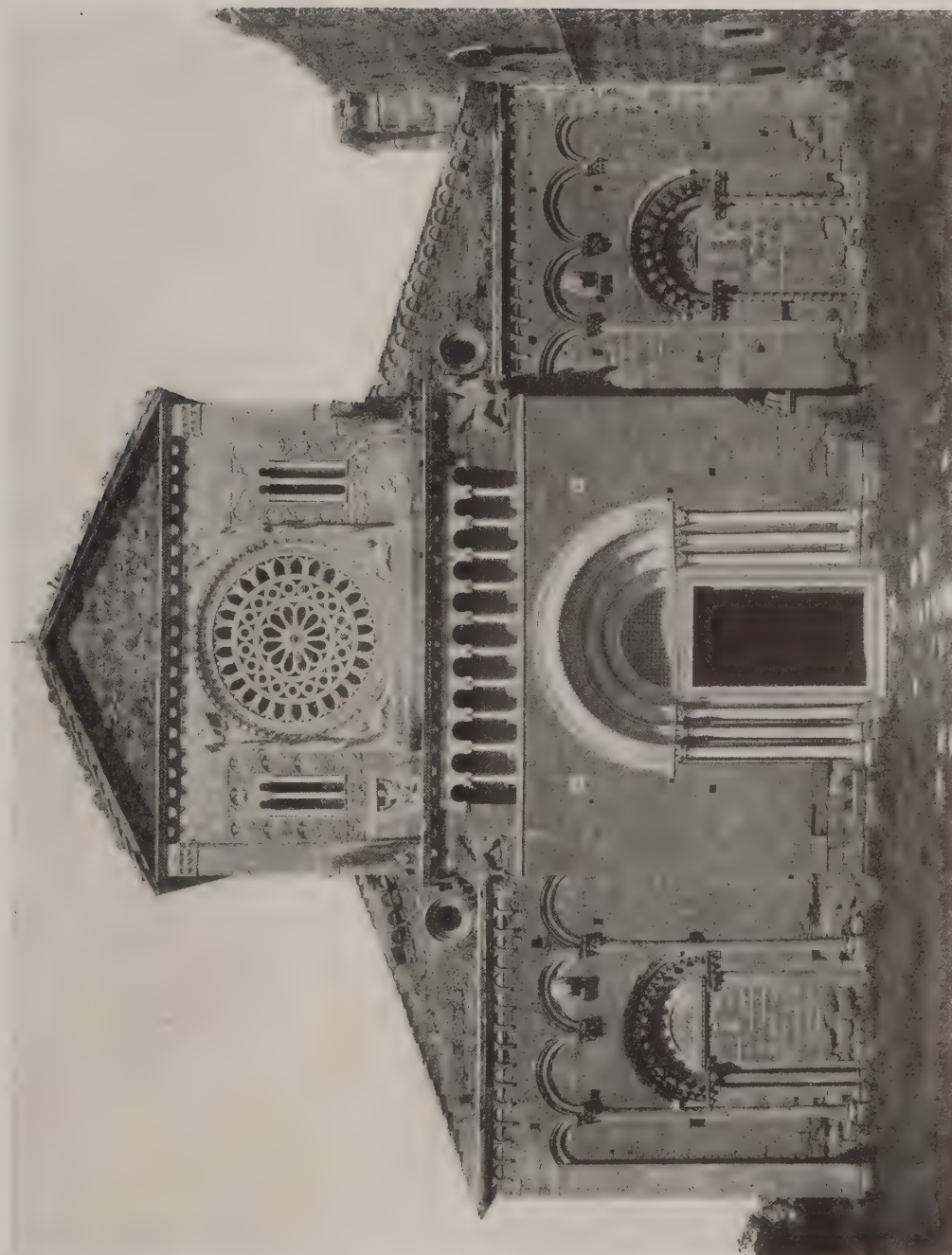


LEFT SIDE AISLE PORTAL



FRESCO OVER HIGH ALTAR—THE LAST JUDGMENT
CHURCH OF SANTA MARIA MAGGIORE—TUSCANIA

CENTRAL ITALY



FACADE CHURCH OF ST. PETER—TUSCANIA



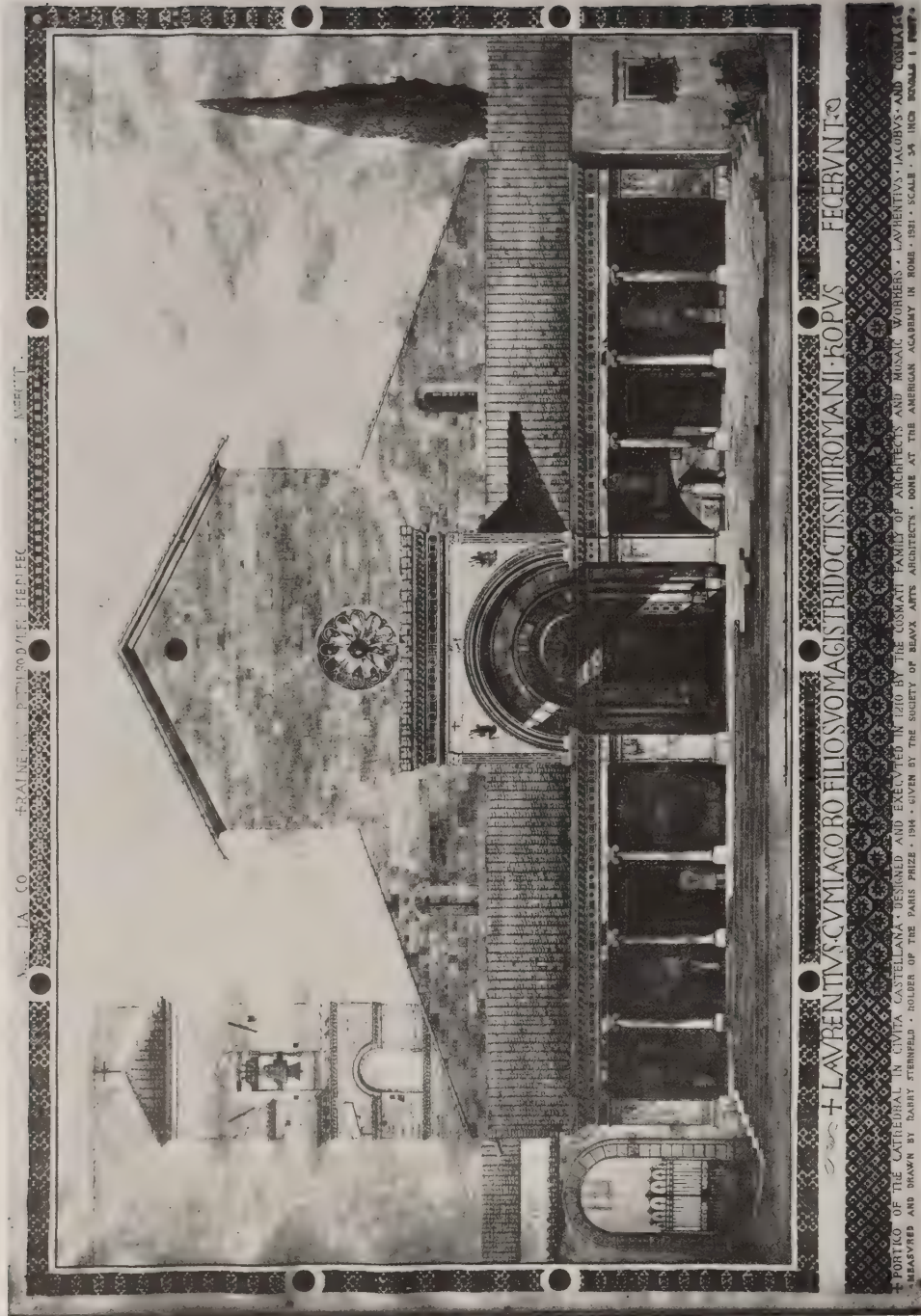
DETAIL OF FACADE—CHURCH OF ST. PETER—TUSCANIA

CENTRAL ITALY



INTERIOR—CHURCH OF ST. PETER—TUSCANIA

CENTRAL ITALY



DRAWING BY HARRY STERNFELD
 Prof. in Arch. Univ. of Pennsylvania

FACADE—CATHEDRAL OF CIVITA CASTELLANA



WEST FRONT—CATHEDRAL OF ASSISI

CENTRAL ITALY



DRAWING BY PAUL F. SIMPSON

CHURCH OF SAN CLEMENTE—NEAR TORRE DE PASSERI—ABRUZZI

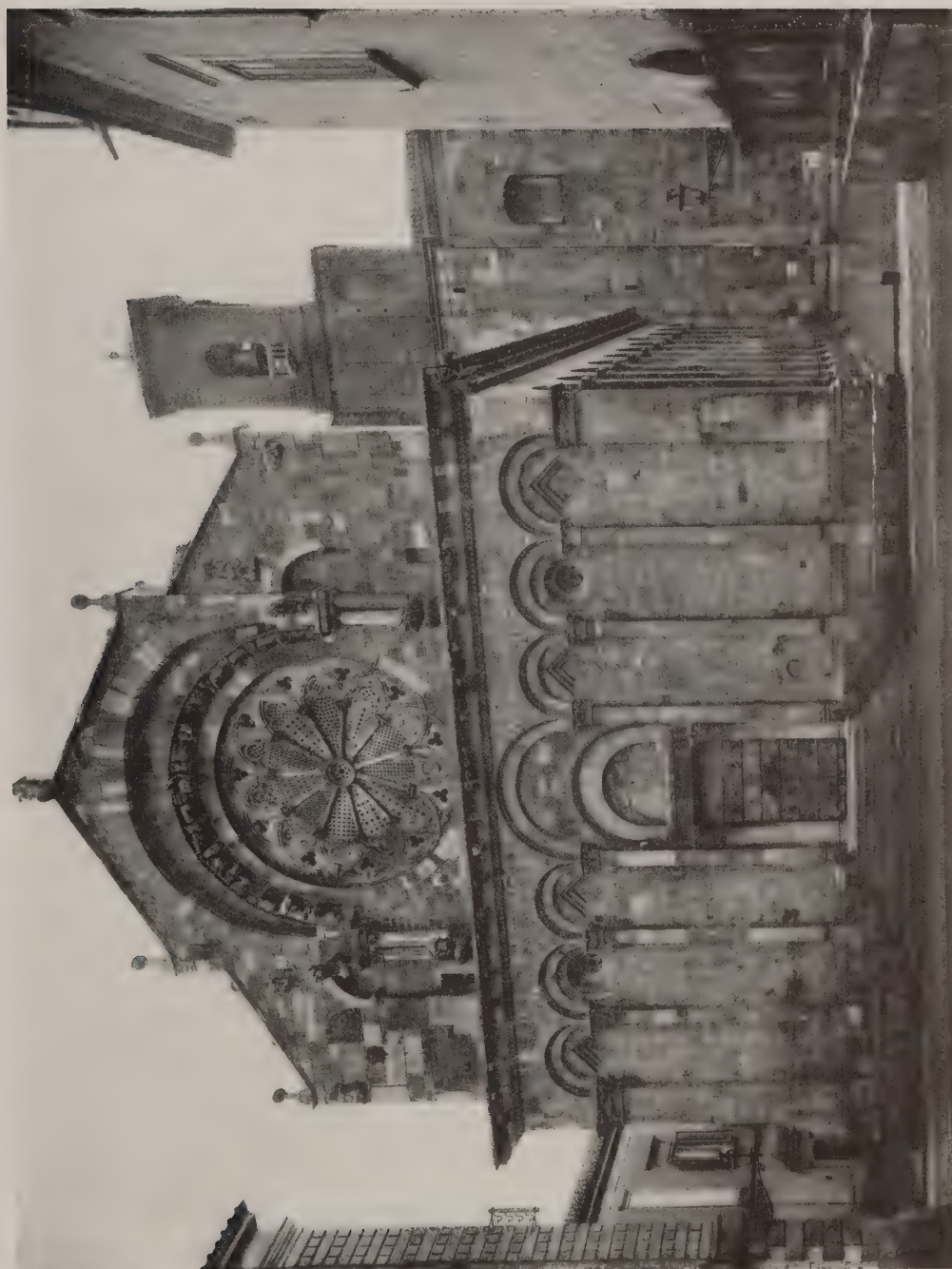
APULIA

Extending to the south-east of Rome is the district of Apulia, which was in the direct line of travel for a great many pilgrimages to Jerusalem. In fact, it seems that the second and third crusades passed through Rome and then set sail from Bari or from that immediate vicinity. Much of the work of this section is late, dating from the thirteenth century, though some of it belongs to the eleventh century and is contemporaneous with the early work of the North. It is an important district for the study of the Romanesque. If one travels from Rome today he can parallel quite precisely the route of the crusades. The first important church will be at Benevento; then will follow Troia, Trani, Ruvo, Bitonto, Bitetto and Bari. The district has many more churches, but these are the most important. The buildings here, as might be expected, show great influence from the Northern builder. We find, in fact, all three of the before mentioned styles—Lombard, Tuscan and Central Italian. It might even be said that this work was done by Northern workmen. It is a fact that as the crusaders carried the cross they planted shrines along the way. Churches are to be found which were built by them in Southern Greece, and we have already mentioned the Romanesque of the Holy Land. Little of the work in the Holy Land could have been inspired by local workmen; was the same case true in Apulia? There is a great similarity between the details of these churches and those of Provence (France). We also find the Lombard porch and many other Lombard characteristics; there are rose windows, not as beautiful, but similar to those in Central Italy. There are church furnishings with **cosmati** work of the same and even finer quality than that in Rome; and in two churches, the Cathedrals of Troia and Benevento, Pisan influence is strongly accented. (The lower portion of Troia is of the twelfth century, the upper portion, with its distinctively odd rose window, is of a much later date.) All through the south we find beautiful bronze doors. Thus we find the work of this district possessing influences from the entire North yet with local refinements and detail which set it quite apart.



FACADE—CATHEDRAL OF BENEVENTO

APULIA



WEST FRONT—THE CATHEDRAL—TROIA



WEST FRONT—CATHEDRAL OF TRANI



FACADE OF THE CATHEDRAL—RUVO



FACADE—THE CATHEDRAL OF BITETTO



DETAIL OF FACADE—CATHEDRAL OF BITONTO

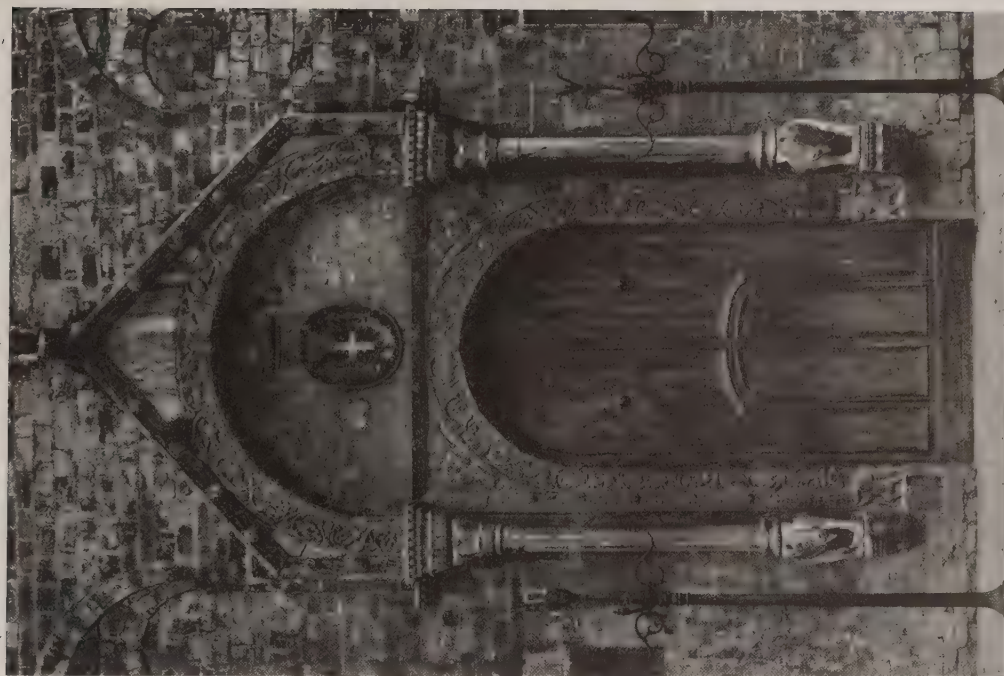


DETAIL OF SIDE—CATHEDRAL OF BITONTO

APULIA



DETAIL OF WINDOW—CATHEDRAL—BARI



DOORWAY—CHURCH OF ST. NICCOLA—BARI

SICILY AND AMALFI

In the Western part of Southern Italy and Sicily is a more elegant type of Romanesque; a Romanesque not of the Crusaders, but of the wealthy local kingdoms which existed there. To go back in history, Amalfi and Ravello formed a separate little kingdom absolutely apart from the rest of Italy. The sea and the mountains made this small area impenetrable. It had intercourse with the rest of the world through its vast commercial sea trade, part of which was legitimate, though a greater share, we are led to believe from legend, took the form of piracy. Religion was probably not of prime interest to them.

Sicily at this time was enjoying its golden age. It was the strongest kingdom of the world and while the people, like those at Amalfi, were religious enough to build wealthy churches, it is hardly believed that they were as sincerely pious as the Northern builder or were prompted by the same high motives. Their churches were wealthy edifices built to satisfy their vanity.

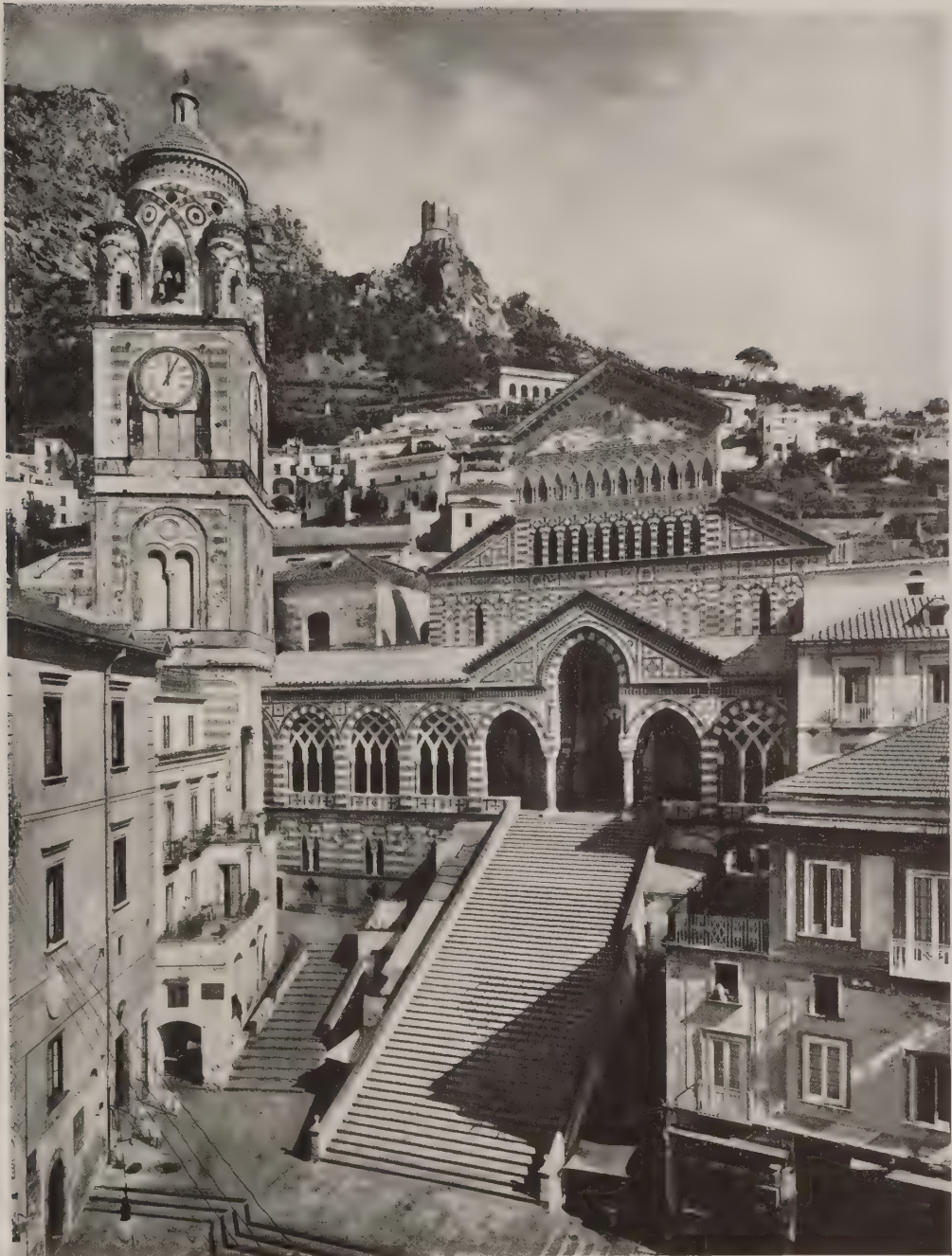
To try to weed out and separate the characteristics of these churches may only lead to confusion. It must be remembered that the kings of Sicily were of Norman birth and, being wealthy, imported ideas and workmen from all sections; also, this whole territory had been in the hands of the Saracens just before this period and a grand mixture of styles is the result. The basilicas are large and of the most elegant materials. There are Saracenic interlacing arcades (called Norman by some authorities) and pointed arcades, Lombard corbel tables, classic capitals, Saracenic domes, stalactite vaulting, **cosmati** furniture and Byzantine mosaics. Renaissance alterations have completely spoiled many of these monuments and left only details. The facade of Amalfi is in its original style but has been completely renewed. Beautiful bronze doors and some of the church furniture is all that remains at Ravello. Sicily has been more fortunate. Cefalu is a good example of the style and shows Norman influence in the two flanking towers. The interior, now undergoing restoration, still retains its large apse of Byzantine mosaics. The best examples of the style, however, are at Palermo in the Cappella Palatina of the old royal palace and the Cathedral of Monreale. The Capella Palatina, which is one of the rooms within the palace, is quite small. It is basilican in plan, with pointed Saracenic arches on Corinthian columns. The roof is stalactite vaulted, of the most intricate Moslem design. The walls are completely covered with mosaics. **It is without doubt the most richly decorated chapel in the world.** The mosaics all depict scenes from the Bible and in their rich colors of purple, blue, green, red and gold, produce an unrivaled effect. The pavement and dado are of incrustated marble and the furniture of the church is of mosaic and **cosmati**.

The Cathedral of Monreale is a similar example of the same style. It has mosaics which are almost staggering in extent. There are seventy-four thousand square feet of them, showing all of the important scenes of the Bible. Because of the bright light in Italy, particularly here, windows have been kept very small and interiors are hence very dark. At Monreale, however, an example of the high reflectibility of color shows how bright and light these interiors were when all the decoration was intact. Monreale cannot be criticized; it may be too large to be as charming as the Cappella Palatina, but it is the grandest example

of mosaic work in Western Europe. The exterior of the apse shows a queer use of interlacing arches in brick and stone. This church also boasts of two sets of beautiful bronze doors.

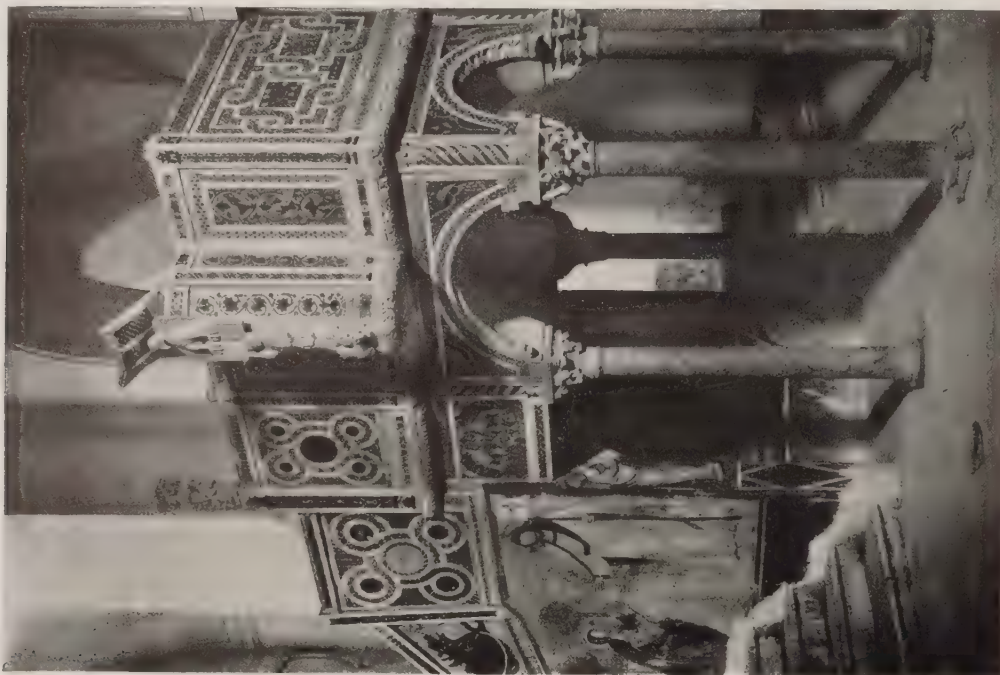
Another charming feature at Monreale is the Benedictine cloister. The Benedictines at this time were very strong and their abbeys in various parts of Europe show how far spread was their influence. We have only to look at S. Domingo de Silos in Spain, Moissac in France, and a few remains at Canterbury in England to see how ideas were interchanged through their agency. This cloister at Monreale is rated as the most beautiful in the world and probably, everything taken into consideration, can be justly so rated. San Domingo de Silos in Spain is one of the earliest of these cloisters (1088), Moissac followed (1105) and shows a closer similarity to Monreale, which was not built until 1190. The last is the culmination of cloister architecture. Here is a variety of capitals rivaling those of Vezelay in France. The columns are decorated with fine arabesques or **cosmati** work, and the pointed Saracenic arches* are well proportioned to the whole. It is very graceful work, quiet, refined, yet rich to the extreme.

Note; The arches appear to be earlier than the columns, as if the columns were inserted later.

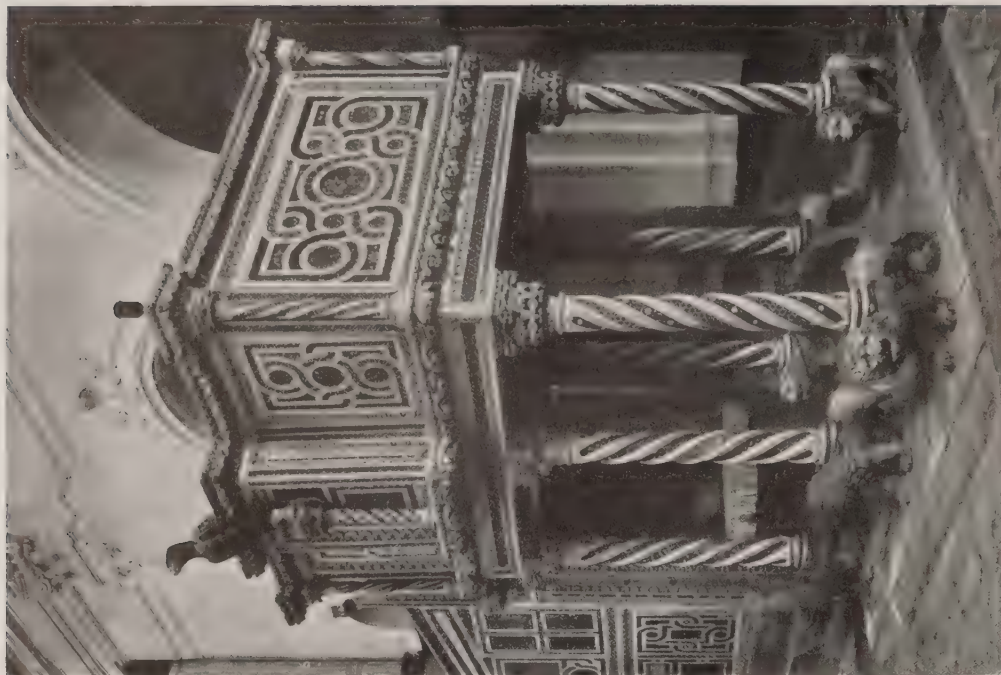


WEST FRONT—THE CATHEDRAL—AMALFI

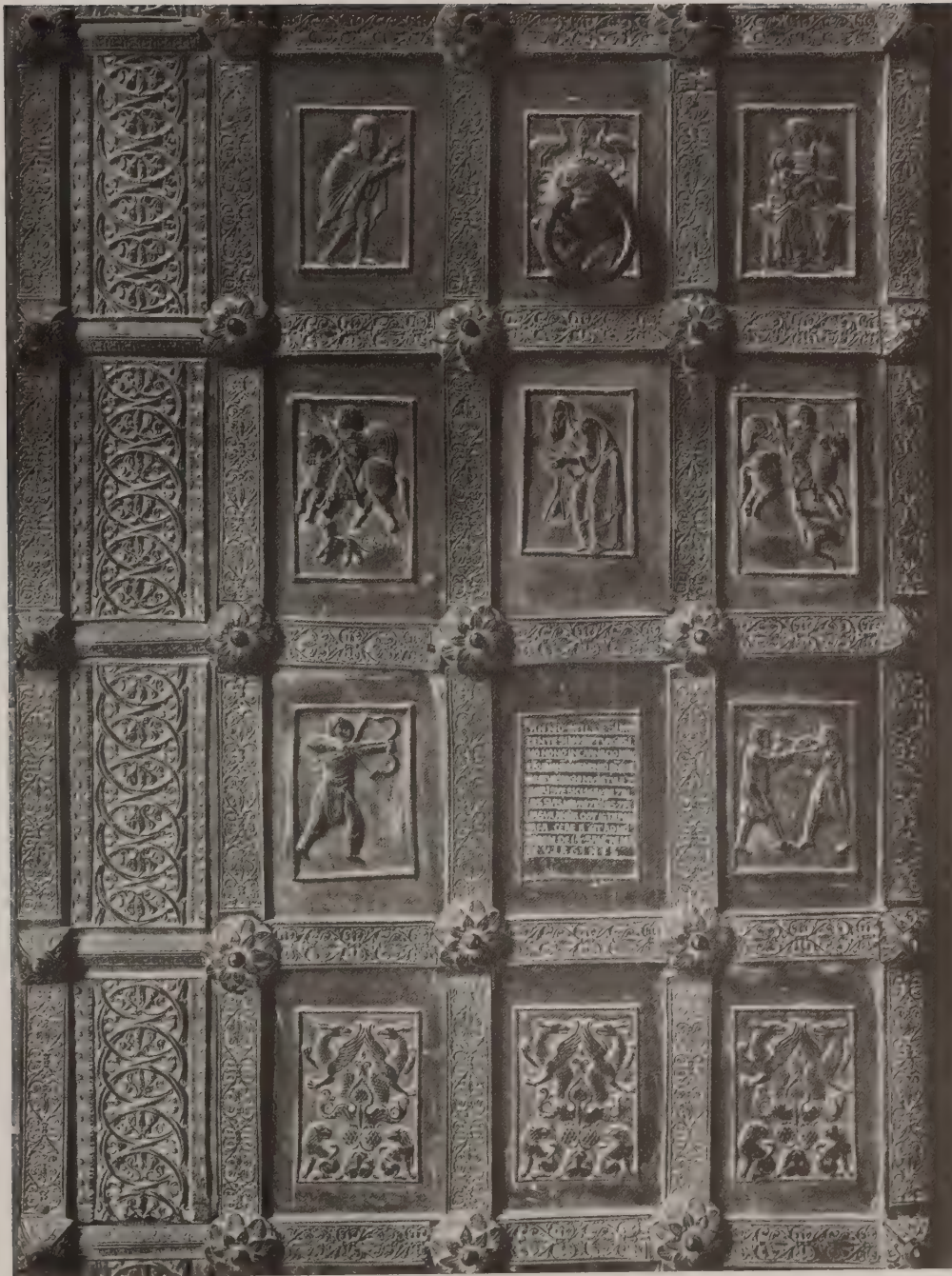
AMALFI



AMBONE—CHURCH OF ST. JOHN—RAVELLO



AMBONE—THE CATHEDRAL—RAVELLO
COSMATI WORK AND MOSAIC



DETAIL OF BRONZE DOORS—CATHEDRAL—RAVELLO

SICILY



WEST FRONT—THE CATHEDRAL—CEFALU

SICILY



APSIDAL END OF THE CATHEDRAL—CEFALU



INTERIOR OF THE ROYAL CHAPEL (Cappella Palatina)—PALERMO
VIEW FROM THE ALTAR



APSIDAL END OF THE CATHEDRAL—MONREALE

SICILY



INTERIOR TOWARD HIGH ALTAR—THE CATHEDRAL—MONREALE

SICILY



DETAILS OF THE MOSAIC—THE CATHEDRAL—MONREALE



COLUMN CAPS—INTERIOR—THE CATHEDRAL—MONREALE



COLUMN CAPS—THE CLOISTER—MONREALE

SICILY



THE FOUNTAIN IN THE CLOISTER OF THE CATHEDRAL—MONREALE

PROVENCE

According to the outline, the next country of interest is Southern France. It is not that any system of chronological development is being followed, though it has been shown by some authorities that Lombard influence travelled out of Italy and up the Rhone valley. Geographically, this is a logical course to follow.

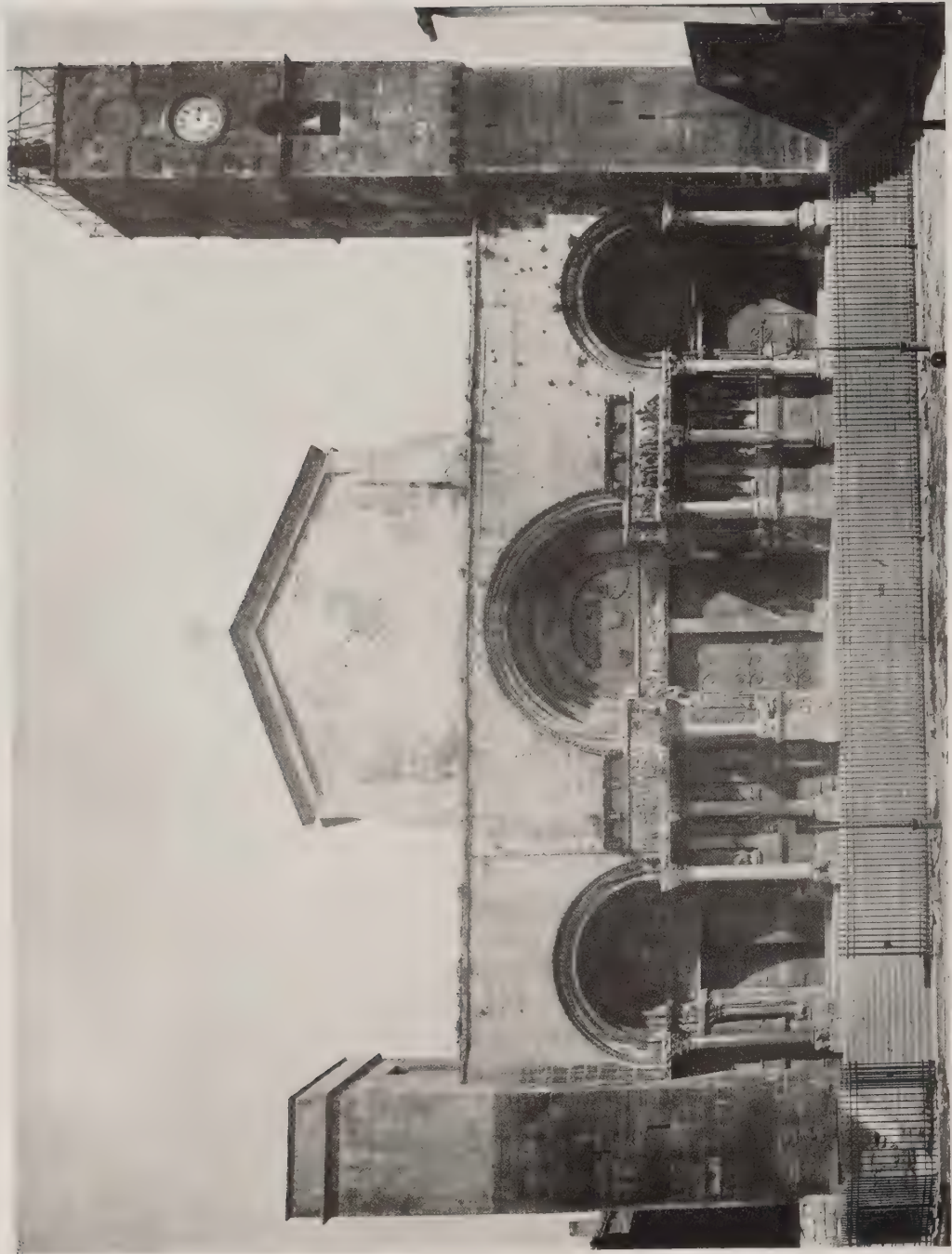
Politically, Southern France was entirely separate from the North at this period and was divided into many states: Provence, Auvergne, Burgundy, Aquitaine and Languedoc. These provinces were also split up into separate little dukedoms, or city states. There were no boundary lines, at least they were always shifting, and no national feeling as we think of it today.

In the time of Augustus, Provence was one of the richest Roman colonies and still retains at Arles, Nimes and Orange a great number of Roman architectural monuments. Nimes, for example, has the Maison Carre, the most perfect Roman temple in the world. When, therefor, we find the Romanesque of this district bearing a close relationship to the classic in detail and structural form, we need not be surprised. Different from the Tuscan builders, who were also influenced by the classic, the Provencal designer combined more figure sculpture with his order forms and resorted much more to Biblical sculpture. He used barrel vaulting on the interior, with complicated pier sections to hold the transverse ribs. In other ways these buildings are similar to most Romanesque churches: basilican in plan and very functional in their expression. On the facade the portals were the chief objects of their sculptural embellishment, windows seem never to have been accented and the upper portions of the building were seldom embellished with cornices or other means of architectural decoration. (Fragmentary remains of a frieze of figures on the Cathedral of Nimes forms one of the few exceptions to this rule.)

St. Trophime at Arles and the old Cathedral of St. Gilles are the two best examples of work in this district. The portal of St. Trophime is one of the most beautiful Romanesque portals from the standpoint of architectural design in all Europe, though the sculpture and detail around the portals of St. Gilles are a bit more refined. St. Trophime also possesses a fine cloister.

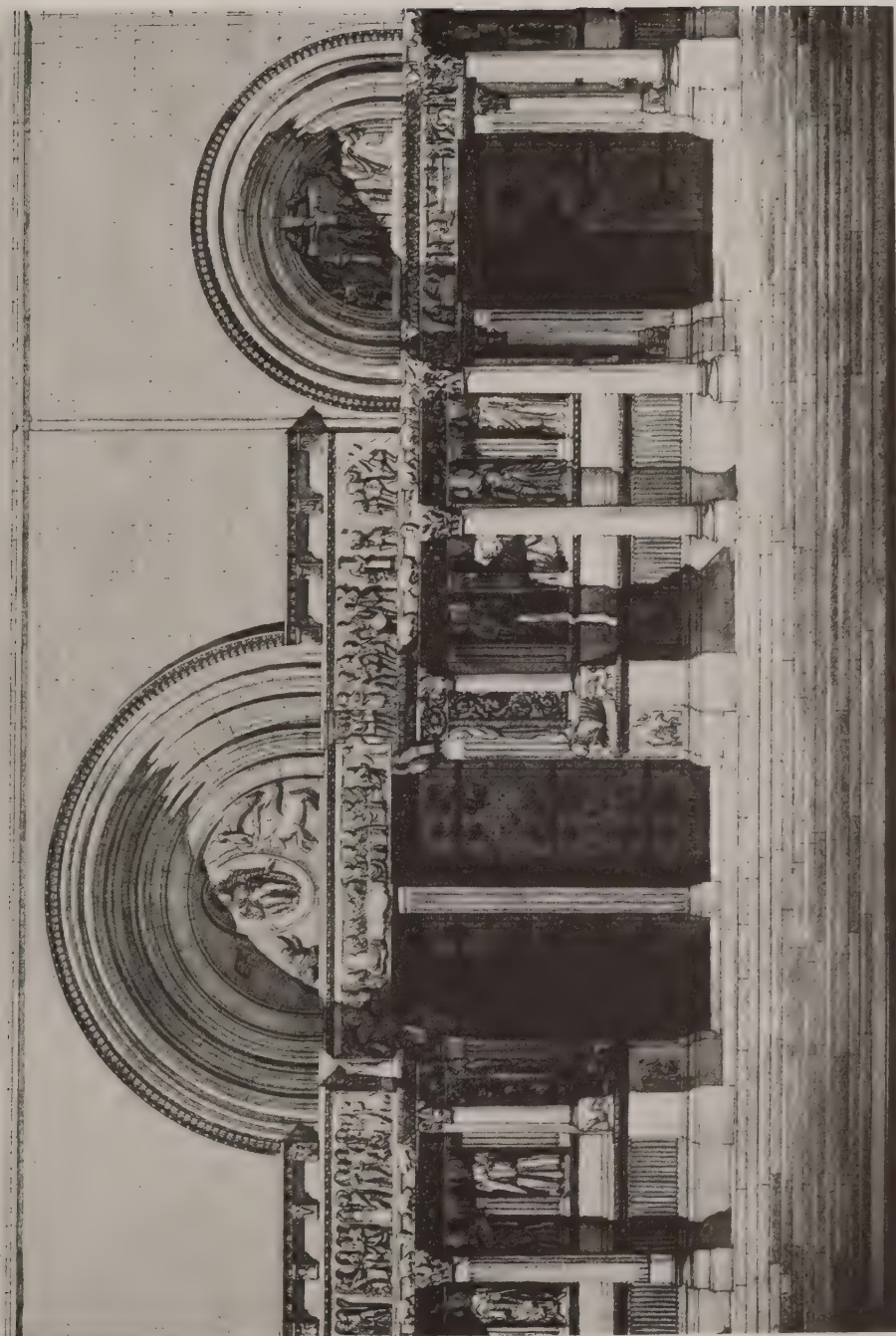
The local material that was used here is a hard reddish-brown limestone. It was smoothly dressed and carefully jointed.

PROVENCE



FACADE—CHURCH OF SAINT GILLES

PROVENCE



DRAWING BY WM. G. O'TOOLE

DETAIL OF THE FACADE OF ST. GILLES



DETAIL OF CHURCH OF SAINT GILLES

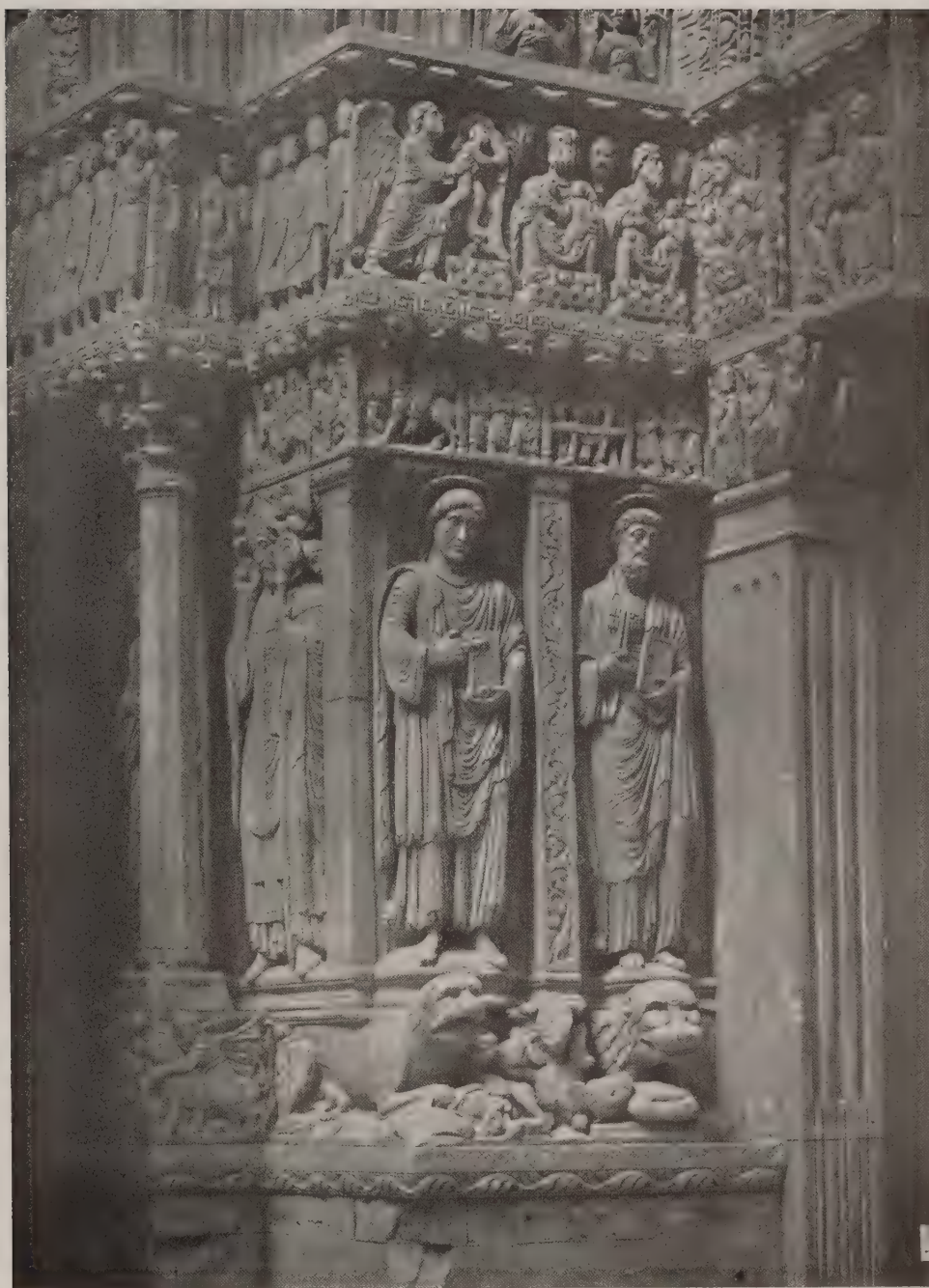


WEST FRONT—ST. TROPHIME—ARLES



DRAWING BY JOHN DONALD TUTTLE

PORTAL—SAINT TROPHIME—ARLES

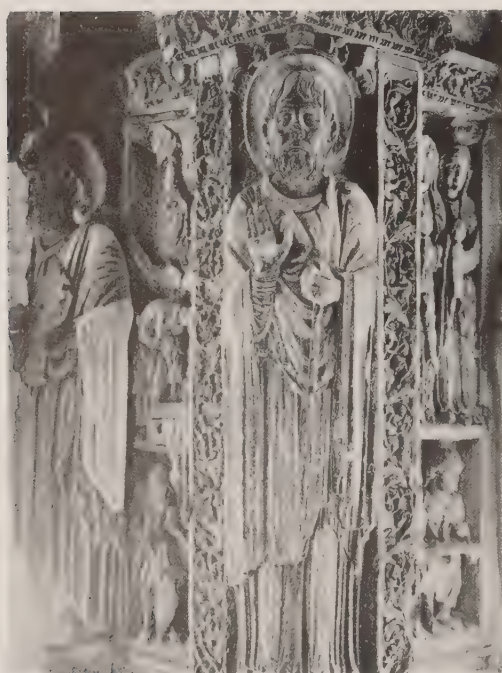


DETAIL—PORTAL OF ST. TROPHIME—ARLES



PHOTOGRAPH BY AUTHOR

DETAIL OF CORNICE—CATHEDRAL OF NÎMES



DETAILS OF CLOISTER OF ST. TROPHIME—ARLES

AUVERGNE

To the north of Provence in the Rhone valley was a development a bit different from anything noted thus far. In fact one must digress a bit here and compare this architecture with that of Germany. This is not surprising when it is recalled that one route to the Holy Land from the Central part of France passed north of the Alps. The Auvergnate style was undoubtedly influenced by the German, and possesses many Carolingian-Byzantine details.

The churches are round-ended with ambulatory and radiating chapels, quite a German characteristic. Above the crossing is a lantern tower, also Germanic in conception, though this could be called a Lombard importation. The naves are barrel-vaulted in most cases, with a half vault high over the side aisles to receive the central vault thrust. The method of buttressing is thus very similar to St. Ambrogio in Milan, a nave without clearstory windows. All light is admitted from the side aisles. We do not find the love of sculpture here that is prevalent in most sections. Column capitals were beautifully executed and some little carving was used around the windows. No feature, however, like the main portal or rose window, was accented or treated with Biblical sculpture. The chief mode of decoration was the use of patterns of stone. Bands of black and reddish-brown were combined with white stone. The Auvergnate builder used these colored materials quite as dexterously as the North Italian used his pattern-brick.

Most Auvergnate churches are very dark, but some impression of mystery is gained in this way. The interiors were always painted and of this some still remains. The painting was in the form of spirals and abstract designs on the piers and aisle walls, and on the sculptured capitals primary colors were used; figures in yellow, red, blue and green. When these churches were built and the interiors were bright and new much of the darkness must have been dispelled. At least they were not somber.

St. Autremoine at Issoire is an excellent example of the work of this section. The view of the apsidal exterior gives an idea of the picturesqueness of these buildings. The interior is a good example of the painted decoration of the time. Of course this interior is a modern restoration, too mechanically and not too correctly done. The blank wall surfaces were probably filled with paintings from Biblical scenes, as in Italy, and the abstract decoration varied more. Still this church gives one an idea of the interiors as they looked at the time of the Crusaders. Other monuments of this district are Notre Dame du Port at Clermont Ferrand, probably the most famous, and two churches at Le Puy. The church of Notre Dame of Le Puy is particularly interesting for its location. It is approached by a grand staircase of sixty steps in the open, then by over forty in a covered porch called a *crypto-porticus*, and a final thirty-two which lead to the nave. Another staircase of thirty-two steps, balancing the church stair, leads from the *crypto-porticus* to a cloister. The cloister is a feature of the church; it is heavy in proportion, but shows a beautiful use of pattern stonework.

(Note: The Auvergnate style was the one which inspired Richardson in his Trinity Church of Boston.)



APSIDAL END OF NOTRE-DAME DU PORT—CLERMONT-FERRAND



PHOTOGRAPH FROM AUTHOR'S COLLECTION

APSIDAL END OF CATHEDRAL—ISSOIRE



PHOTOGRAPH FROM AUTHOR'S COLLECTION

INTERIOR—CATHEDRAL OF ISSOIRE



CLOISTER—CHURCH OF NOTRE-DAME—LePUY



INTERIOR—CHURCH OF NOTRE-DAME—LePUY



PHOTOGRAPH FROM AUTHOR'S COLLECTION

DETAIL OF TRANSEPT ENTRANCE—CATHEDRAL—LePUY

GERMANY

Before taking up the other provinces of Southern France it seems logical to discuss the Romanesque of the Rhine. At this time the Rhenish-Frankish tribes which overspread the Rhine valley were still closely akin to their Western brothers through the Holy Roman Empire. We find a style here which was most distinctly national, and we find that Germany was the one Northern country which had the semblance of a strong, centralized government. The Rhine valley in classic times supported a strong Roman colony and Roman and Early Christian edifices supplied the medieval builder with a multitude of forms. Charlemagne had imported and fostered art during his reign (800-814). Constant communication was kept up with foreign places, particularly down through Lombardy to Rome, and we know of a great interchange which took place between the Rhineland and France. Many features are common to the Romanesque of other sections though the local imprint is strong.

The churches generally are large, complex, and very picturesque in their multiplication of towers and lanterns. They are quite lacking in sculpture, and in these respects are similar to the Auvergnate churches. Plans are basilican, often with an apse at the west end as well as the east. Never is the facade or portal made a feature. Flat timber roofs formed the early covering for most churches; though the vault was inherited here from the Carolingian period. Some authorities point out that the organic vaulting of the Lombards was not a development but an importation from their northern Teutonic brothers. At any rate the vault—ribbed, groined and plain—was used here early, and the plans are disposed in the alternate system, as in Lombardy. We do not have the looseness of disposition of parts which is prevalent in other styles, particularly in Italy. Everything is perfect almost to the half-inch; too perfect in fact, for while the distant effect is very picturesque, close inspection shows the churches mechanical and cold. There is grandeur to the Rhenish Romanesque, but little charm. The building material of the Rhineland is a dark red sandstone. These builders were also acquainted with the use of different colored stones in combination, and one finds various examples of striping and stone pattern work similar to that in Lombardy and Auvergne.

Mural painting of the type we have already become acquainted with in Auvergne was always a feature of the German Romanesque. The odd geometrical designs, such as chevrons and waves, seem to be a Teutonic innovation and has led some authorities to conclude that Romanesque painting developed here out of the Carolingian. True, it is a combination of classic Byzantine and barbaric, but too much can be shown for Italy to take away her priority. There are several churches which possess complete interiors, all too perfectly restored, but very beautiful. S. Maria im Capitol in Cologne and the Cathedral of Mainz are two very good examples. They are both, it is true, more than restorations. They are modern repaintings. The style seems to have been well followed, however, and both churches give an excellent idea of the effect of the twelfth century.

The finest examples of the whole Rhenish style are Mainz, Worms and Speyer; they embody all the characteristics. The Church of the Apostles in Cologne is also a beautiful example.

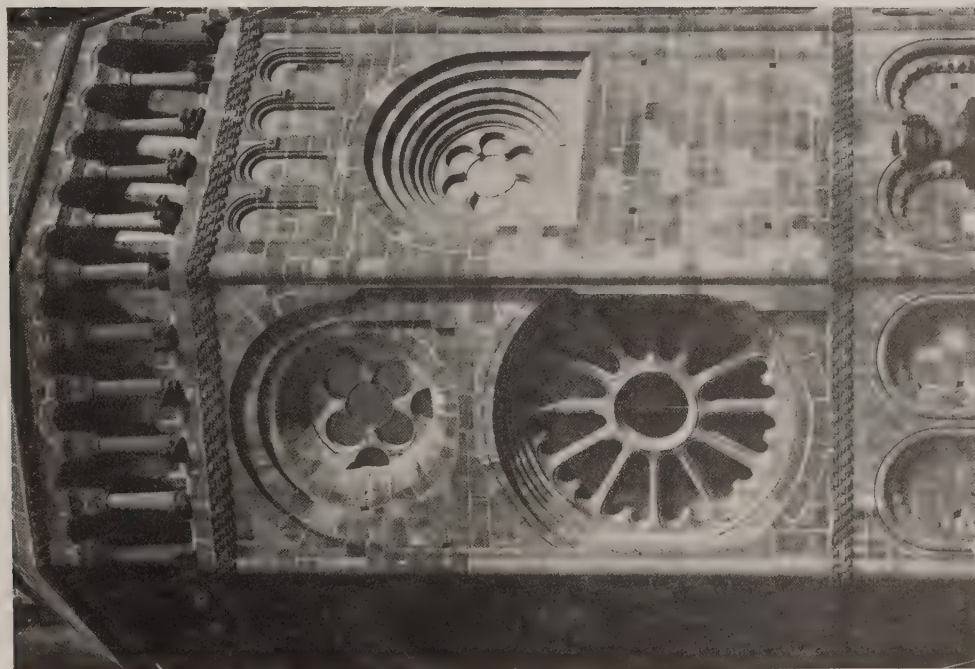
GERMANY



PHOTOGRAPH FROM AUTHOR'S COLLECTION

SOUTH SIDE—THE CATHEDRAL OF WORMS

GERMANY



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DETAILS—CATHEDRAL OF WORMS



PHOTOGRAPH FROM AUTHOR'S COLLECTION

WEST END—CATHEDRAL OF MAYENCE (MAINZ)



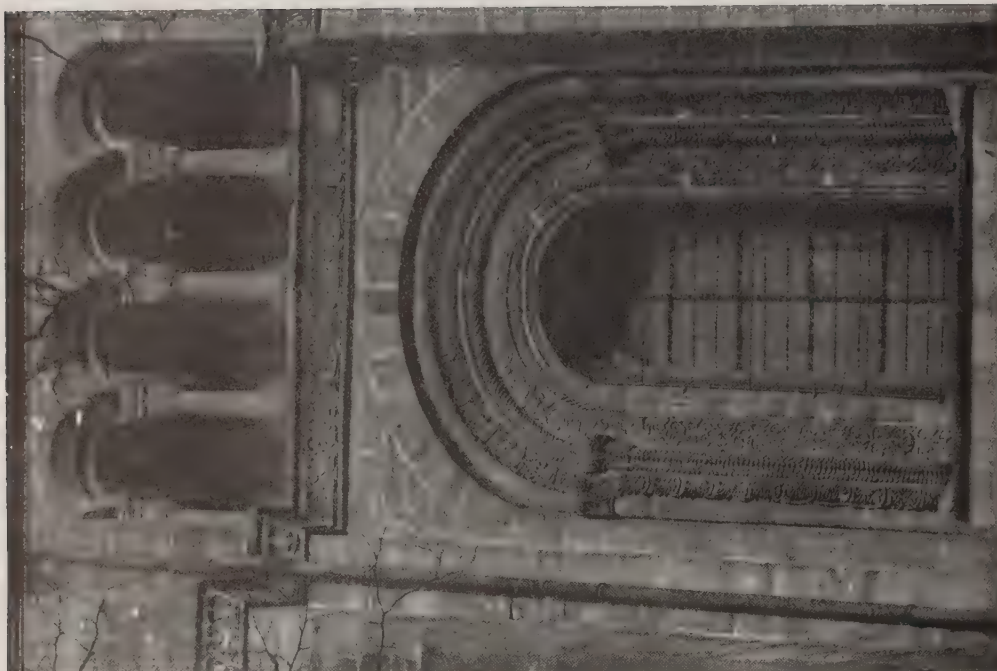
PHOTOGRAPH FROM AUTHOR'S COLLECTION

INTERIOR OF THE CATHEDRAL—MAYENCE (MAINZ)

GERMANY



EAST END from a painting



PHOTOGRAPH FROM AUTHOR'S COLLECTION

WINDOW DETAIL

CATHEDRAL OF SPEYER



PHOTOGRAPH FROM AUTHOR'S COLLECTION

INTERIOR—SANTA MARIA IM CAPITOL—COLOGNE



PHOTOGRAPH FROM AUTHOR'S COLLECTION

EAST END—CHURCH OF THE APOSTLES—COLOGNE



PHOTOGRAPH FROM AUTHOR'S COLLECTION

CHURCH OF ST. SUMES—MUNICH

BURGUNDY

Burgundy, from the standpoint of art and customs, in the twelfth century comprised that district south and southeast of Paris extending from Chartres to Lyon. We might call the art of this section Cluniac-Burgundian, as much in this district seems to have emanated from the great monastery church at Cluny. It is said to have been the model for the Burgundian style. Unhappily this church was totally destroyed during the French Revolution, but plans and drawings remain, so that comparisons can be made. Burgundian churches were quite organic; naves were always vaulted, usually with barrel, but frequently with groin vaulting. Plans were laid out on the Latin cross and Cluny was a great double-aisled church with double transept. Its choir was surrounded by an ambulatory with radiating chapels. (This double transept plan was not extensively used in France, but was carried by the order into England, where it has taken the name of the English cross and been used down through the Gothic period.)

The Burgundian work is famous for its sculpture. Never before nor since has sculpture played such an important part in architecture. Twelfth century Burgundian sculpture stands apart. One may refer to the Porch of the Caryatids on the Erechtheum at Athens and to the Gothic sculpture at Rheims, but we have only to look at the sculpture of the *West Portal at Chartres to realize that this one example of Burgundian Romanesque sculpture takes first place. There is an archaic quality in the figure sculpture—the treatment of hair and drapery—which has a close analogy to the early Greek; and there is a simple idealistic expression which gives rise to the question, “Was it accidental? Were the figures stiff and unlikelike because the sculptor was unable to portray nature, or did he strive for that idealized expression?” At least he produced the most architectonic sculpture of all times and in this regard was not accidental. The architecture and the sculpture of this time can never be separated with satisfaction; it was designed and executed together.

Another beautiful example is the south transept portal of *Bourges. In fact several of these portals exist, having undoubtedly been done by the same group of sculptors: one a side portal of *LeMans Cathedral in old Normandy, another at *Provins and another at *Angers. It is also interesting to know that the portal of the Cathedral of Angers shows remains of color.

The †Church of the Madeleine at Vezelay is the most beautiful of the Burgundian churches. It embraces all the characteristics of the style, though the groin vaulting of the nave is just a bit unusual for this district where the barrel vault is more common. The vestibule doors into the main church are famous for their beautiful sculpture. The interior is very pleasing; the piers present ninety-four different column capitals, depicting for the most part scenes from the Bible. Whether or not this interior and these capitals were polychromed is hard to tell, though frescoed interiors were used in this district. The materials used are white chalk, striped with a mellow yellow limestone.

*Note: Some authorities classify this sculpture with the Isle de France and some place it in a separate school. It would seem, however, to have more in common with Burgundy, and history tells us that the kingdom of France did not reach out and absorb this district until the thirteenth century.

†Note: This church underwent a thorough restoration under Violet le Duc.

It is interesting to know that Vezelay, now a little town of only a few hundred people, having no railroad facilities, and hence out of communication with the rest of the world, was the place where St. Bernard preached the second crusade. Here also, Phillip Augustus and Richard the Lion-hearted took up the cross for their great crusade. Vezelay could be a study in itself, not only for its Church of the Madeleine, but also for its interesting medieval history.

The Church of St. Lazare at Avallon near Vezelay has two of its original triple entrance portals. They have been sadly defaced and altered from time to time, but enough remains to show how fine they once were. Particularly must they have been beautiful when the plain columns were replaced by sculptured saints similar to Chartres, and the central trumeau had its figure of St. Lazare similar to the Christ at Vezelay.

The Cathedral of Autun is another very good example of the work of this district. It possesses a beautifully sculptured portal.

BURGUNDY



MAIN PORTAL FROM NARTHEX—CHURCH OF THE MAGDALEN—VEZELAY

BURGUNDY

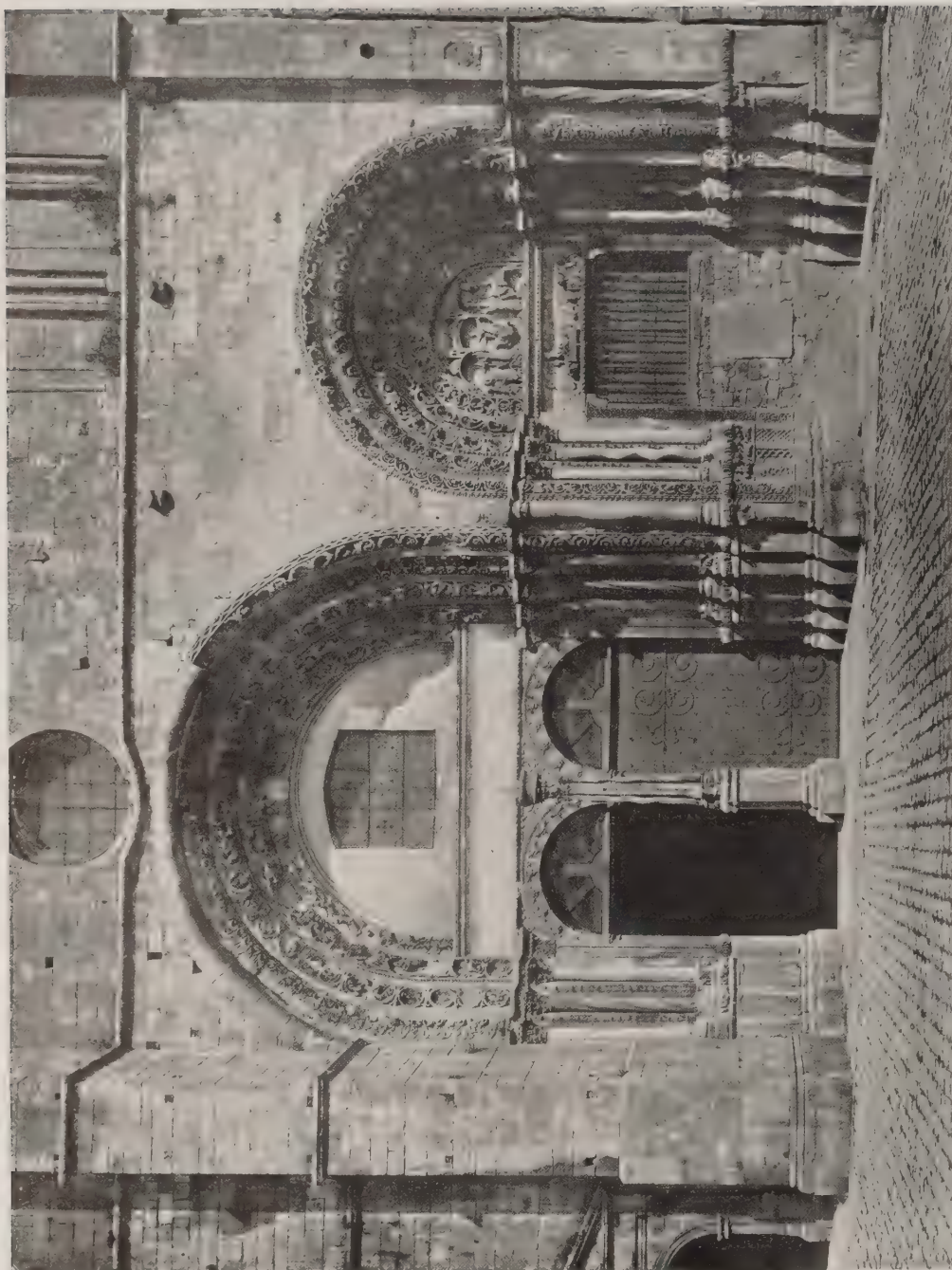


NAVE OF THE CHURCH OF THE MAGDALEN—VEZELAY

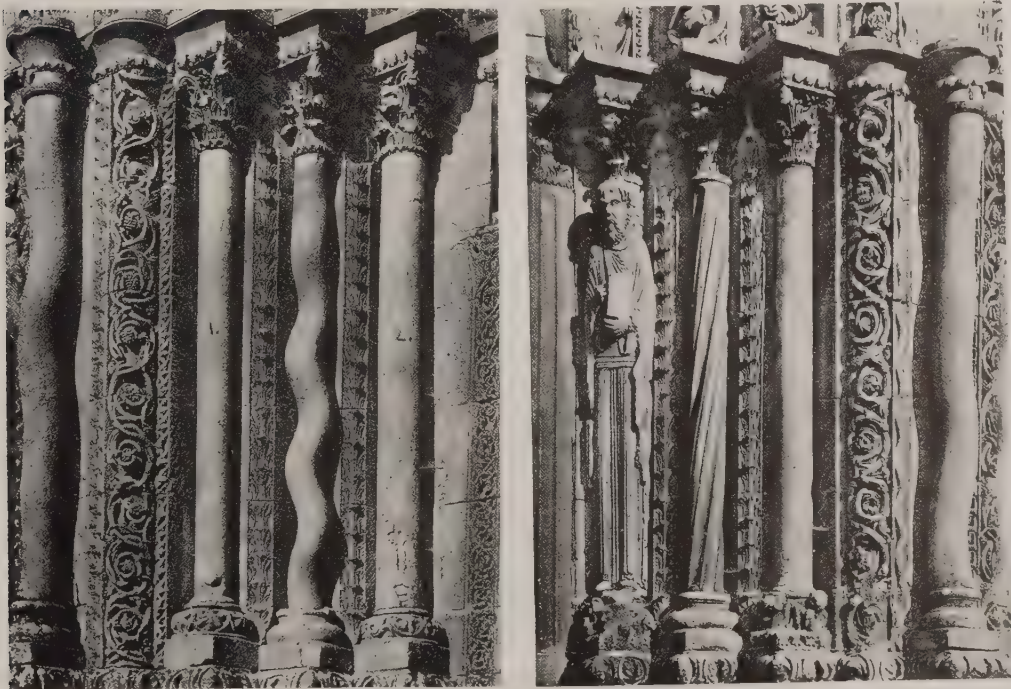


COLUMN CAPITALS—CHURCH OF THE MAGDALEN—VEZELAY

BURGUNDY

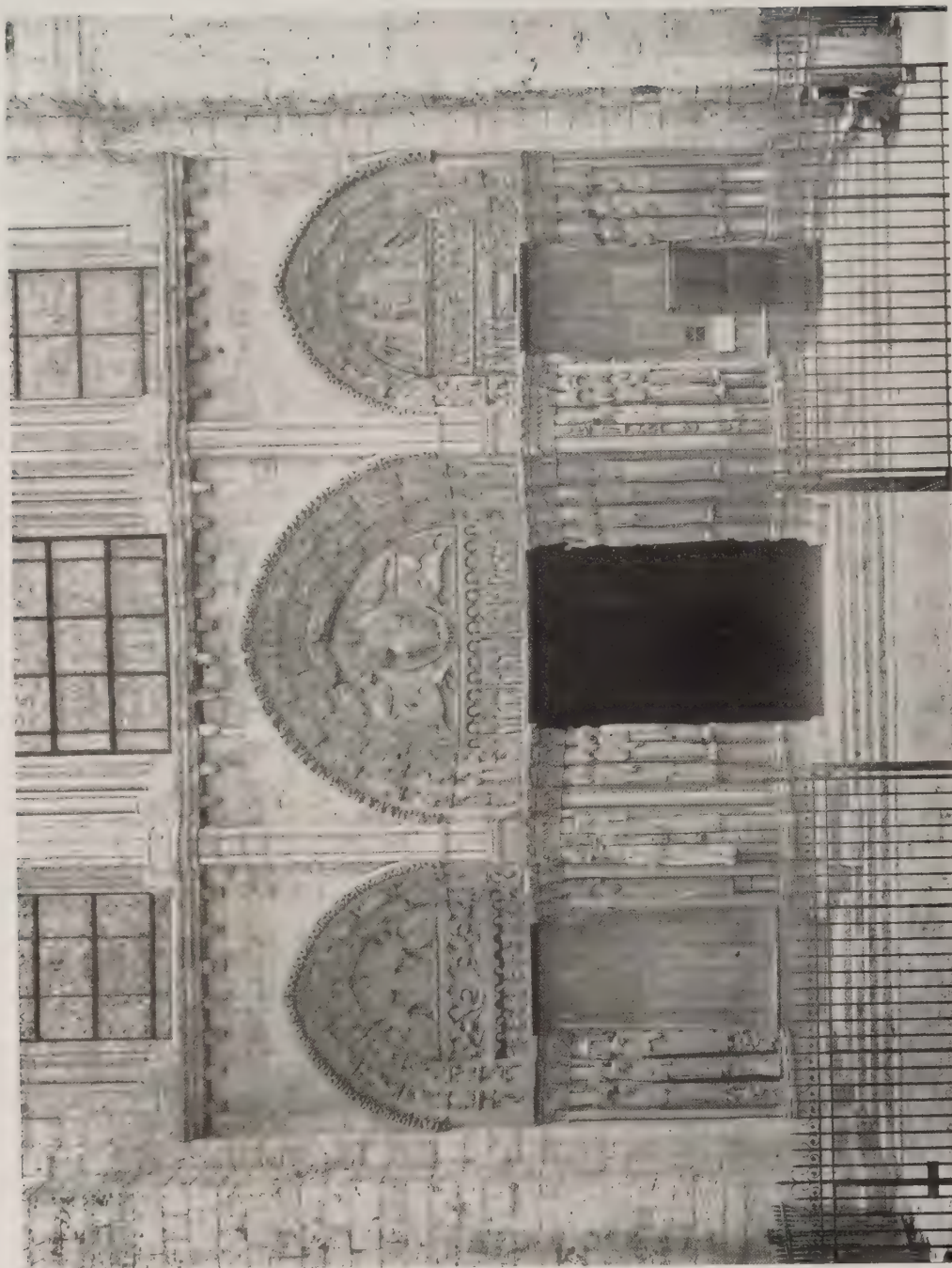


PORTALS—CHURCH OF ST. LAZARE—AVALLON

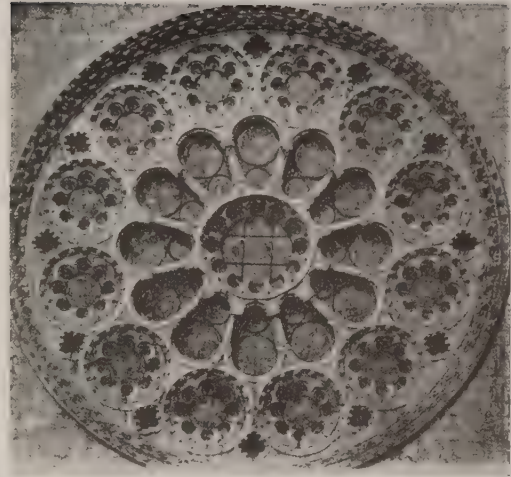


DETAILS OF PORTAL—CHURCH OF ST. LAZARE—AVALLON

BURGUNDY



WEST PORTALS—CATHEDRAL—CHARTRES
12th CENTURY



DETAILS OF PORTAL AND ROSE WINDOW—CATHEDRAL—CHARTRES—12th CENTURY



SOUTH PORTAL—CATHEDRAL—BOURGES—12th CENTURY

BURGUNDY



DETAIL OF SOUTH PORTAL—CATHEDRAL—BOURGES



PHOTOGRAPH FROM AUTHOR'S COLLECTION

WEST PORTAL—CATHEDRAL—AUTUN—12th CENTURY

AQUITAINE

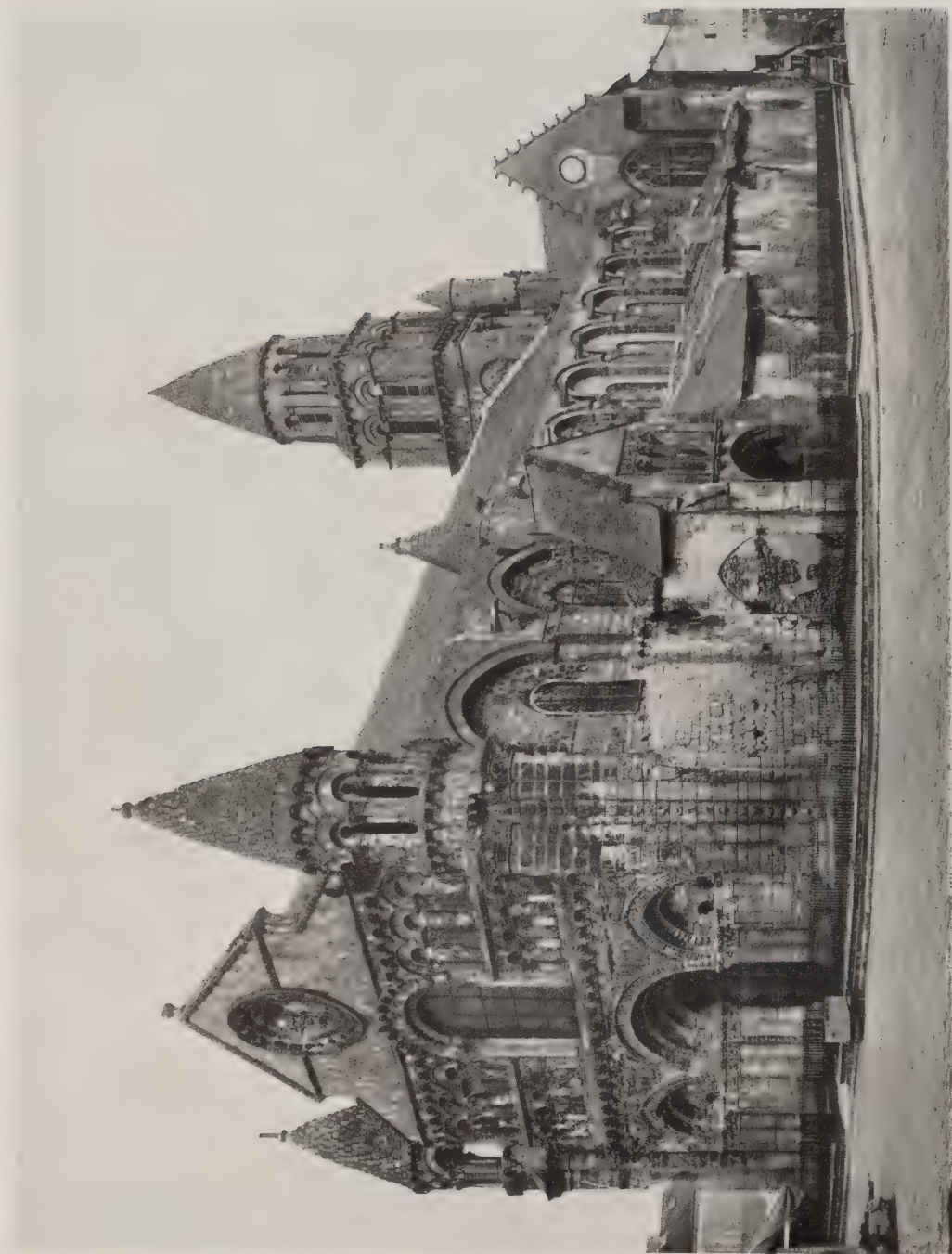
West of Auvergne and south of Burgundy is Aquitaine, the section which developed a style bearing a very Byzantine character. In plan many of the churches are basilican though St. Front at Perigueux presents a Greek cross type very similar to St. Marks at Venice. The construction is very Byzantine in character, particularly the vaulting and domes on pendentives. The exterior domes and cupolas also have an eastern flavor. These may have been local in their development but were undoubtedly inspired by the Byzantine. Why not? The crusaders were thoroughly acquainted with the East, and commercially this section is said to have carried on quite an extensive oriental trade.

Cahors Cathedral is said to be in imitation of St. Irene at Constantinople (now destroyed) and is a basilica roofed with a series of domes over the nave. Angouleme has a domical Latin cross plan with aisleless nave. Notre-Dame la Grande at Poitiers has a straight barrel vault similar in interior disposition to the churches of Auvergne. On the exterior, churches in Aquitaine are distinguishable by the frequent use of cone shaped turrets covered with scale-like tile. The facades are also notable for their curious disposition of sculptural decoration. It is the most profuse sculpture of the period and, while individual figures might be compared with the best works, as a whole the compositions are overly ornate. It has not the architectural sense of the Burgundian. The architecture in general is quite heavy. There is in the facades of Angouleme, Notre-Dame la Grande at Poitiers and St. Croix at Bordeaux a great intermixture of blind arcades, architectural ornament and figure sculpture. This work forms a very close analogy to the illuminated manuscripts of the time, and it is not hard to imagine that when these facades were polychromed as they undoubtedly were, they looked much like enlarged parchment pages from the manuscripts. They might be said to be successful as illustrations, though they are not too happy as architectural compositions.

Poitiers in the eleventh and twelfth centuries was a very important religious center and besides Notre-Dame la Grande has several other Romanesque churches. St. Hilaire was an important pilgrimage church of the time and consists in plan of a nave and triple side aisles. It has six cupolas and very queer irregular groined vaulting over the side aisles. This is one of the oldest churches of Aquitaine, though having been remodeled several times is not interesting in its present condition. St. Radegonde is an interesting example of the style, particularly the interior of the apse. It has been restored in its original color and contains a few windows of twelfth century stained glass. The column capitals, which are sculptured with figures of Bible history, are polychromed. Orange, vermilion, grass green, peacock blue, purple and gold are used. The interior of Notre-Dame la Grande is also completely polychromed and here is to be found some of the original decoration. The color is a bit raw, the same as St. Radegonde, though when viewed on a grey day is not as startling as might be supposed. All this art was quite archaic. The Cathedral of Poitiers dates from the twelfth century and contains some excellent stained glass of that period. In general, however, this church belongs to the transitional period and might better be classed as Gothic. The choir of the Cathedral of Cahors is also painted and is one of the best examples in France. It has never been restored.

Most of the Aquitainian churches are built of a local cream white limestone, almost a marble in quality. It is easy to carve and gives the reason for the profusion of sculptural ornament in this district.

AQUITAINE



CHURCH OF NOTRE-DAME LA GRANDE—POITIERS



INTERIOR—CHURCH OF NOTRE-DAME LA GRANDE—POITIERS



PHOTOGRAPH BY AUTHOR

TOWER OF CHURCH OF ST. RADEGONDE—POITIERS



INTERIOR—CHURCH OF ST. RADEGONDE—POITIERS

AQUITAINE



CATHEDRAL OF ST. PETER—ANGOULEME

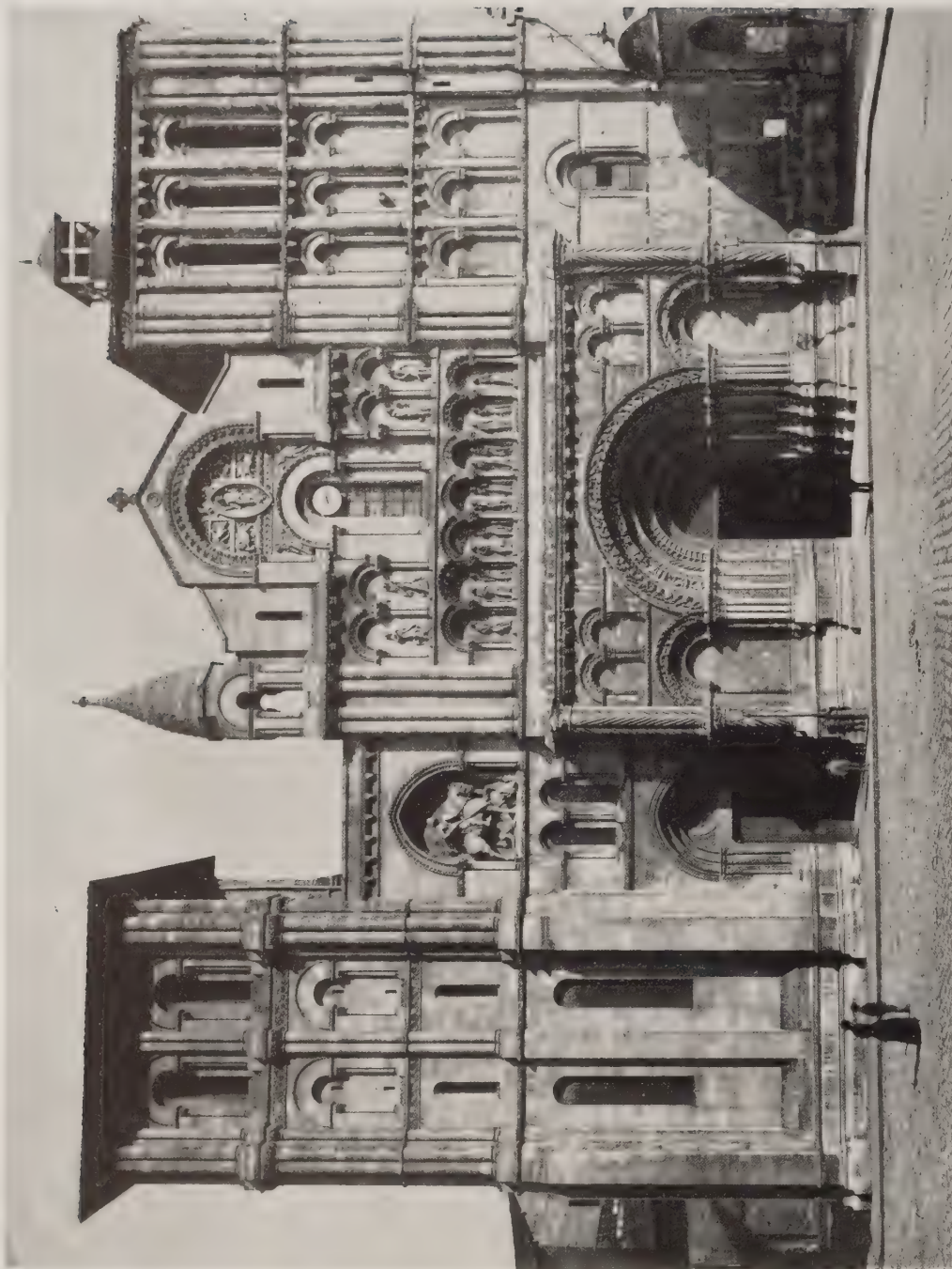
AQUITAINE



PHOTO FROM AUTHOR'S COLLECTION

DETAIL OF CATHEDRAL—ANGOULEME

AQUITAINE



FACADE—CHURCH OF ST. CROIX—BORDEAUX

AQUITAINE



APSIDAL END OF ST. FRONT—PERIGUEUX

LANGUEDOC

In Southwestern France in Languedoc and centering at Toulouse we find still another type of the Romanesque which might be called a distinct style. It has many characteristics borrowed from Lombardy. There is a close similiarity between St. Sernin at Toulouse and the church at Chiaravalle near Milan; that is, in the central tower, when viewed from a distance.* The plan and disposition of vaulting seem to be of North Italian influence or German, as they are much alike. The twelfth century sculpture is quite Lombard in its disposition and character. Most authorities date the choir of St. Sernin in the eleventh century, thus antedating many of the monuments of Lombardy, and there are sculptures in the choir dating very early in the eleventh century. This proves that a local school existed here at an early date, but does not disprove Lombard connections. Brick is the predominating building material of the district and brick corbelling like the Lombard was used. They similarly combined brick with stone in stripes. In scale St. Sernin vies with the churches of the Rhine.

At Moissac we have the cloister already mentioned in connection with those at Monreale and San Domingo de Silos. It possesses beautiful sculptured caps and is rated by most authorities as the most beautiful in France. On the faces of the square piers at each corner and at intermediate intervals are panels, each with sculptured saints. They are of the same character as those of Toulouse: severely plain and stiff-Byzantine.

The famous portal at Moissac is a bit different from other sculptures of this district and is somewhat similar to the Burgundian. It is one of the most elaborate portals and the tympanum is the most beautiful of all sculptured bits. The composition is perfect: the central figure of Christ enthroned is dominate without losing its decorative proportion; all other figures are turned toward this and there is not a line which does not lead the eye to the central motive. It may have been polychromed as it was undoubtedly inspired by an illuminated manuscript.

Other works in this district are the church at St. Savin and the Cloitre d'Elnes near Perpignan.

*Note: The author is aware that St. Sernin antedates Chiaravalle by more than a hundred years.



APSIDAL END OF ST. SERNIN—TOULOUSE—11th CENTURY



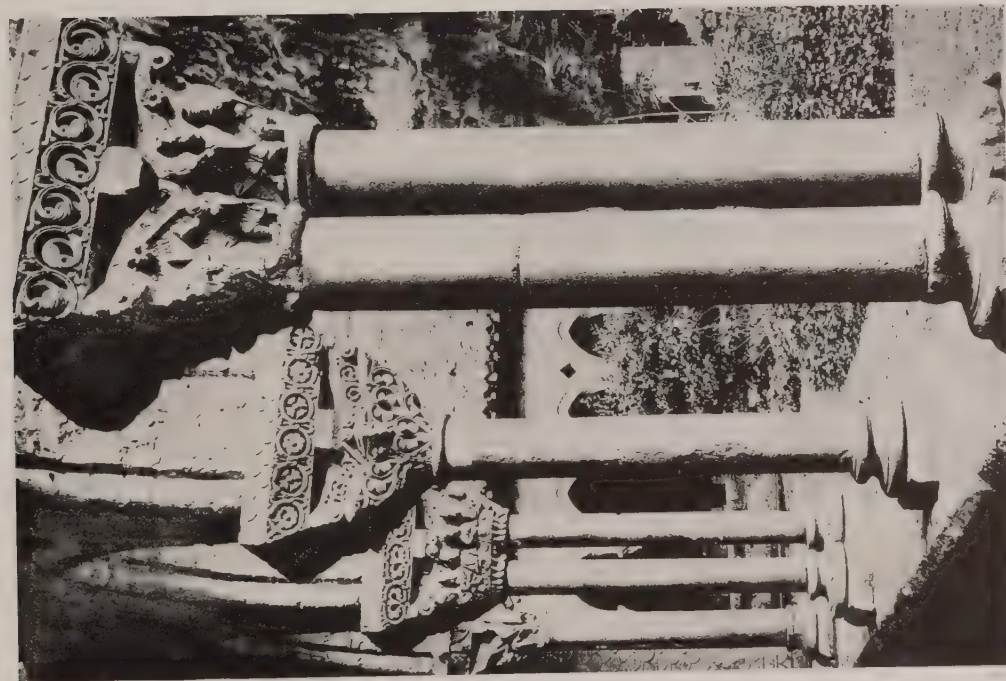
PHOTOGRAPH FROM AUTHOR'S COLLECTION

SOUTH PORTAL ST. SERVIN—TOULOUSE—11th CENTURY



DETAIL OF PORTAL—CHURCH OF ST. PETER—MOISSAC

LANGUEDOC



CLOISTER OF ST. PETER WITH DETAILS—MOISSAC—12th CENTURY



PHOTOGRAPH FROM AUTHOR'S COLLECTION

WEST DOORWAY—SOUILLAC

LANGUEDOC



CLOISTER AT ESNES

SPAIN

In this part of Europe, more precisely the upper half of the Spanish peninsula, can be found some of the most interesting examples of all the Romanesque. Four pilgrimage routes lead through France to the Pyrenees and thence across northern Spain, joining in one road to Santiago de Compostela. Pilgrims came from Lombardy, Auvergne, Burgundy and Aquitaine. They came and brought with them their arts. Some authorities argue that there was a great individual architectural development here, as in the north, but history would disprove any sweeping statement of this kind. The Moors had held Northern Spain prior to this period and were at this time being pushed south. The old Iberian races were still intact, but were very depleted after several hundred years of war and dispersion at the hands of the Moor. All peoples of Western Europe helped to repopulate Spain and hence, not only from pilgrimage reasons, but from colonization, do we find influences from all other sections.

There are a few churches in the mountain regions of Asturias and in Catalonia which antedate the eleventh century. (San Miguel de Lino and Santa Maria de Naranco near Oviedo and San Pablo del Campo at Barcelona.) These were built in the tenth and eleventh centuries, but what development might have grown out of these churches was swallowed up by the inflow of foreign styles. In type all Spanish churches follow the basilica plan with well marked transept and triapsidal termination. There was a lantern or dome at the crossing and the roofs were flat timber in early works; they were vaulted in the more developed. The triapsidal ends seem to be an Italian importation, though we can be aware that this feature is seen in miscellaneous cases in all parts of Europe.

The cathedral at Santiago de Compostela is the most important monument of the Romanesque in Spain. Not only was it the shrine of the Apostle St. James (Sant'Iago) in Romanesque times and still one of the most frequented pilgrim resorts in Christendom, but the cathedral contains some of the best Romanesque sculpture of Western Europe, the Puerta de la Gloria. It is the most lifelike figure sculpture of the period; it has almost Renaissance character. There is nothing like it elsewhere and is often pointed to prove that, being an important shrine, this city may have developed its own style. Most of the church was built in the eleventh century and was finished prior to St. Sernin. The facade and many parts of the church have been remodeled in later periods, however, so that no part except the Puerta de la Gloria shows the beauty which belonged to this church in the twelfth century.

At Leon, the Collegiata of San Isidoro is a striking example of Languedoc similarity. The nave is barrel vaulted, but has some local variations. The openings of the clearstory are used as windows, necessitating a very flat roof over the side aisles. The portals are typically Languedoc in their sculptural disposition and character. This church is doubly interesting for a chapel it contains, known as the old Royal Pantheon. It contained the tombs of the twelfth century royalty of the ancient province of Leon. It is simply a low vaulted chamber of six quadripartite vaults borne by the walls and two columns. It is not grand, but is most interesting for its painted decoration. It is one of the best preserved examples of Romanesque painting in existence. It is not technically as fine as similar works

in France and Germany, but is remarkably bright and perfect. The colors are vermillion, black and white, some blue, emerald and yellow. The column capitals are very amusing, but typical of many of the Romanesque schools.

Another interesting example of painting is the interior of a church at Grado. How similar it is to Santa Maria at Pomposa in Emilia!

At Leon there are several examples of Romanesque wrought iron work, and in this respect we find the work characterically Spanish. In fact, except for a few stray samples of wrought iron and bronze grilles in Italy, (also one at Salisbury, England) these examples seem to be the best Romanesque metal grille-work in existence. This form of artistic expression probably developed here, at least the Spanish have shown great love for wrought iron in later periods.

The old Cathedral of Salamanca is an example of Aquitaine importation; that is, the exterior apse has all the characteristics of that section while the interior is typical of Burgundy. One authority has pointed out that this interior is exactly like St. Lazare at Avallon.

There is a great deal of Burgundian influence in Spain at Avila and Segovia. The church of St. Vicente at Avila has a portal which was undoubtedly done by Burgundian workmen. In fact we wonder when we see this portal and compare the composition and sculptural decoration with St. Lazare at Avallon if the similarity of names of the two towns is mere coincidence. St. Vicente is an excellent example of the style and is very complete. Avila contains a great many churches of this period, all good examples. It must have been a very important town. The great city walls with their high gates and eighty-six towers date from the eleventh century and are among the most imposing city walls of all periods. The material for most of this architecture is a yellowish sandstone. Some granite was used in the plain walls.

At Segovia the Burgundian style shows more local variations, and we find a feature used in no other section: that of surrounding the facades with a cloister-like porch. The column capitals are much varied and are very beautiful. The Romanesque church towers of Segovia are a feature of the city.

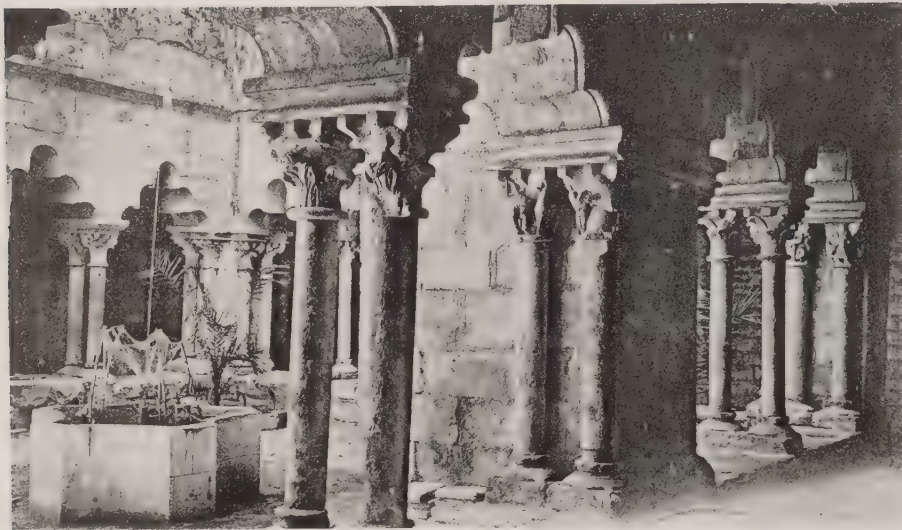
About forty miles south of Burgos is the convent of Santo Domingo de Silos an old Benedictine monastery with a cloister of superior quality. The column capitals are superb



WROUGHT IRON GRILLE
LEON, SPAIN

works of art and seem to be almost too realistic for the Romanesque. They have a very **“art nouveau”** character to their design. This cloister is the one described some pages back in connection with Moissac and Monreale.

Many other fine Romanesque works exist: a portal at LaGuardia near Logrono, the old Cathedral of Tudela, a beautiful church and cloisters at Ripoll in the north-east corner of Spain, the church of San Pedro de los Galligans at Gerona, and the cloisters and portals of Tarragona Cathedral.



SMALL CHURCH AND CLOISTER OF S. PABLO DEL CAMPO
—BARCELONA—10th CENTURY



PORTAL DE LA GLORIA—CATHEDRAL—SANTIAGO DE COMPOSTELA



PHOTOGRAPH BY E. KENNEDY



PHOTOGRAPH BY AUTHOR

TOWER AND TRANSEPT PORTAL—CHURCH OF ST. ISIDORE

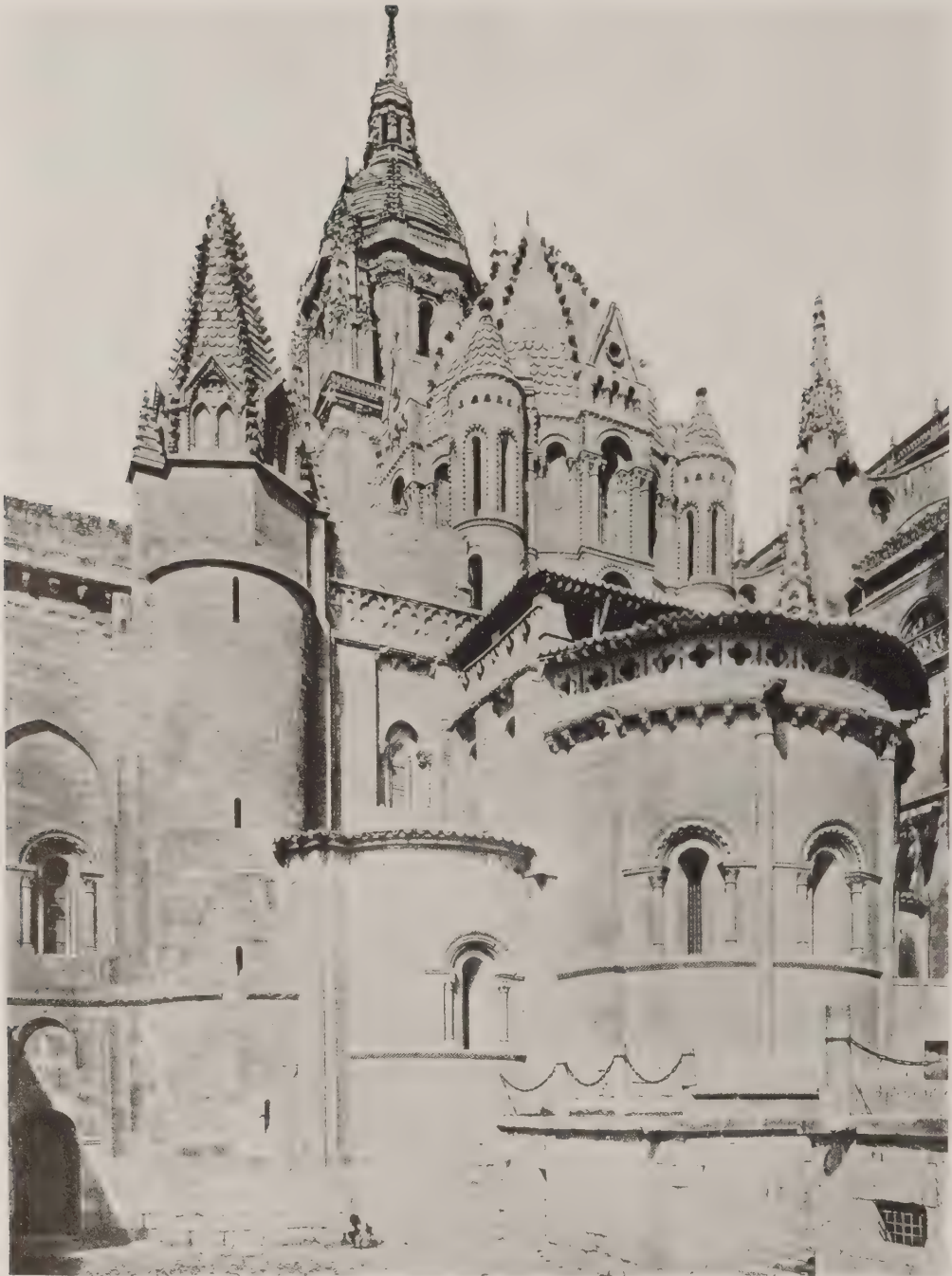


DETAIL—TRANSEPT PORTAL—CHURCH OF ST. ISIDORE—LEON



PHOTOGRAPH FROM AUTHOR'S COLLECTION

INTERIOR—ROYAL TOMB CHAMBER—CHURCH OF ST.
ISIDORE— LEON



APSIDAL END—OLD CATHEDRAL—SALAMANCA



INTERIOR—OLD CATHEDRAL—SALAMANCA



WEST PORTAL—ST. VINCENT—AVILA—12th CENTURY



NORTH PORTAL—CHURCH OF ST.
MARTIN—SALAMANCA



APSIDAL END—CHURCH OF SAN
LORENZO—SEGOVIA



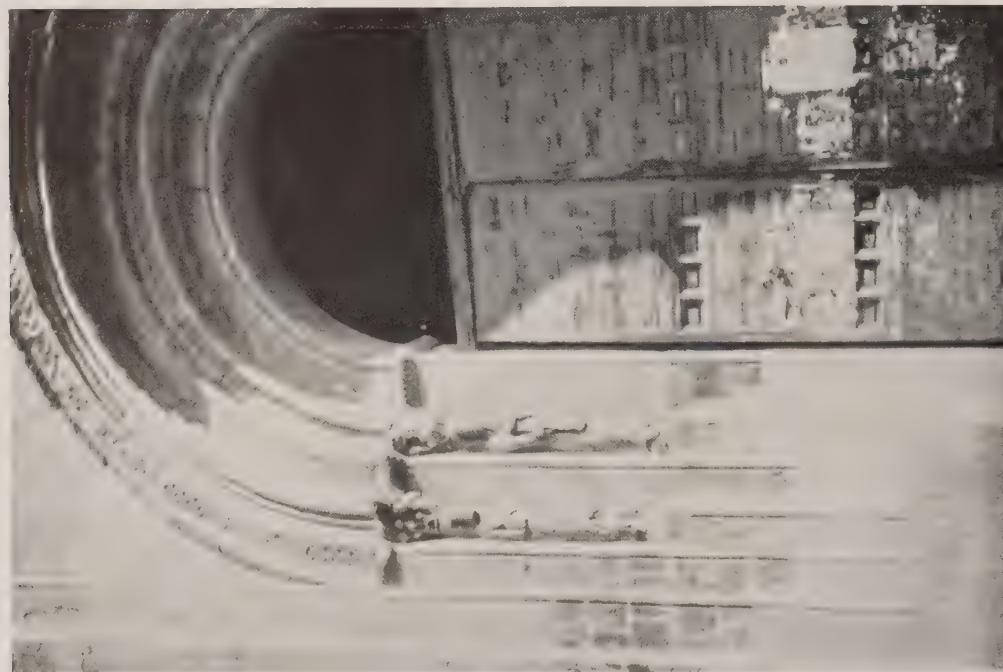
PORTAL—CHURCH OF ST. SEGUNDO
—AVILA



APSIDAL END—CHURCH OF ST.
VINCENT—AVILA

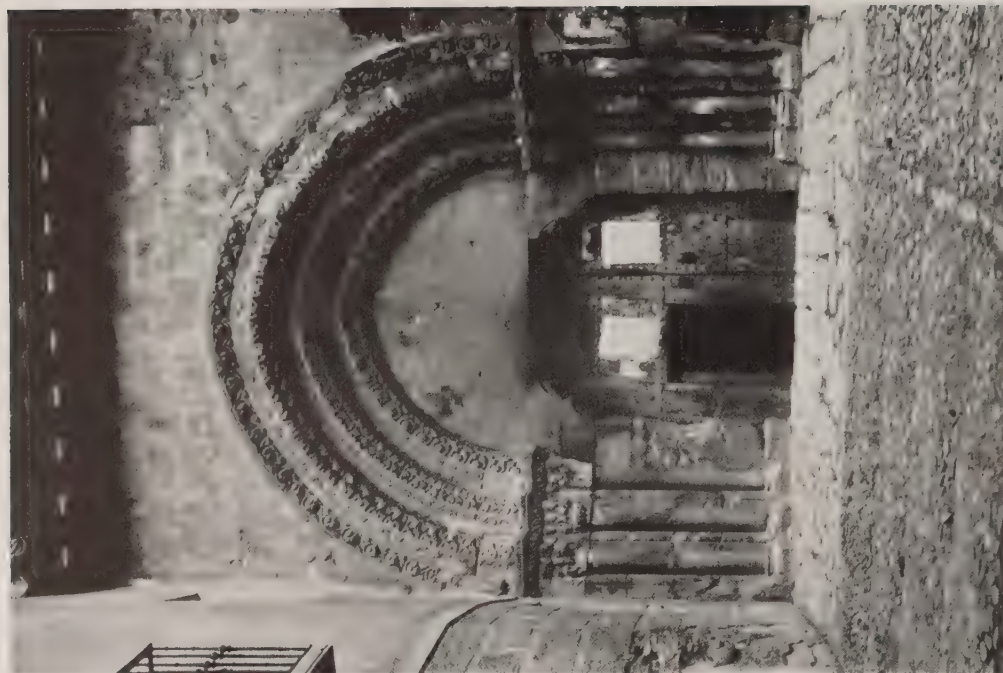
PHOTOS BY AUTHOR

SPAIN



PHOTOGRAPH BY AUTHOR

WEST PORTAL—CHURCH OF ST. MARTIN—SEGOVIA



PHOTOGRAPH BY AUTHOR

NORTH TRANSEPT PORTAL—OLD CATHEDRAL—
TUDELA



PHOTO BY JOHN D. TUTTLE

CLOISTER OF SAN DOMINGO LOS SILOS—SPAIN



PHOTOS BY JOHN D. TUTTLE

TWO COLUMN CAPITALS FROM SANTO DOMINGO LOS SILOS—
SPAIN



DETAILS—CLOISTER OF THE CATHEDRAL—TARRAGONA—12th CENTURY



PHOTOGRAPH FROM AUTHOR'S COLLECTION

INTERIOR—CHURCH AT GRADO

NORMANDY AND ENGLAND

Jumping to the north of Europe we take up that portion which in medieval times was populated by the Normans. Normandy to-day covers only a small portion of the north-west of France, but in the Romanesque period it comprised all of the territory north-west of Paris and all of England. William the Conqueror is the name which stands out prominently in Norman history; his great conquest of England ended in 1066.

Most of the structural characteristics of Norman Romanesque are similar to those of Lombardy. They used ribbed vaulting and the alternate system of plan. The disposition of parts is also similar. All this may have developed here from the Carolingian, or been an importation from Germany, but history seems to prove that the Lombards and Normans were linked in many ways. Lombard characteristics in Normandy are not accidental. Decoration alone seems to have differed. It seldom took the form of figure sculpture except in a very timid way. Scrolls and leafage ornament was used though it was not common. The Norman seemed to prefer such forms as the chevron, dog-tooth, and interlacing arcades. Most of these forms can be traced to the Carolingian, though some of it is Scandinavian. They are believed to have been developed from the desire to raise painted designs in relief. All signs of paint have disappeared, however.

In England structural forms were a bit heavier than in French Normandy, and not as organic. Some of the churches, particularly noticeable on the interiors, are absolutely devoid of decoration. Even the column capitals are plain, unsculptured cushion forms. Whether or not these buildings were not relieved by painting and frescoes cannot be ascertained with any degree of certainty, though it is quite evident that most churches in England possessed a great amount of color. In fact, it is said that many of these decorations were not removed until the wholesale restoration of buildings which took place in England less than a hundred years ago. The frescoes in a small chapel at Copford, Essex, are the only remaining examples of importance. It is interesting to note the similarity between this chapel and the Royal Pantheon at Leon, Spain. Plans differed from the straight basilica more in England than in most parts. The double transept English-cross plan which was adopted from Cluny, developed here with more complexity.

The French, particularly at Caen, were interested in working out vault and buttress forms. The famous Abbaye-aux-Hommes and Abbaye-aux-Dames, built by William the Conqueror and his wife, respectively, worked out rudimentary sexpartite vaults and flying buttresses. These buttresses are hidden under the lean-to side aisle roofs, but nevertheless showed the Gothic builders the structural logic of such motives.

The Abbey church of Jumiege, now a ruin, is one of the earliest examples of the style. It is very heavy in proportion, but like many churches in Lombardy shows alternate piers and engaged shafts which run full height of the nave; shafts which appear to have been designed for vaulted ceilings but which only receive the beams of a timber roof.

The Cathedral of LeMans is a hybrid example of the style. It shows an intermixture of Norman and Burgundian detail. The west facade is typically plain and severe, though there is a side doorway like the west portal of Chartres. The interior is quite fine and is

striped like Vezelay. The proportion is good, but the charm comes particularly from the beautiful stained glass. The windows are in a remarkable state of preservation, and rank with the twelfth century windows of Chartres.

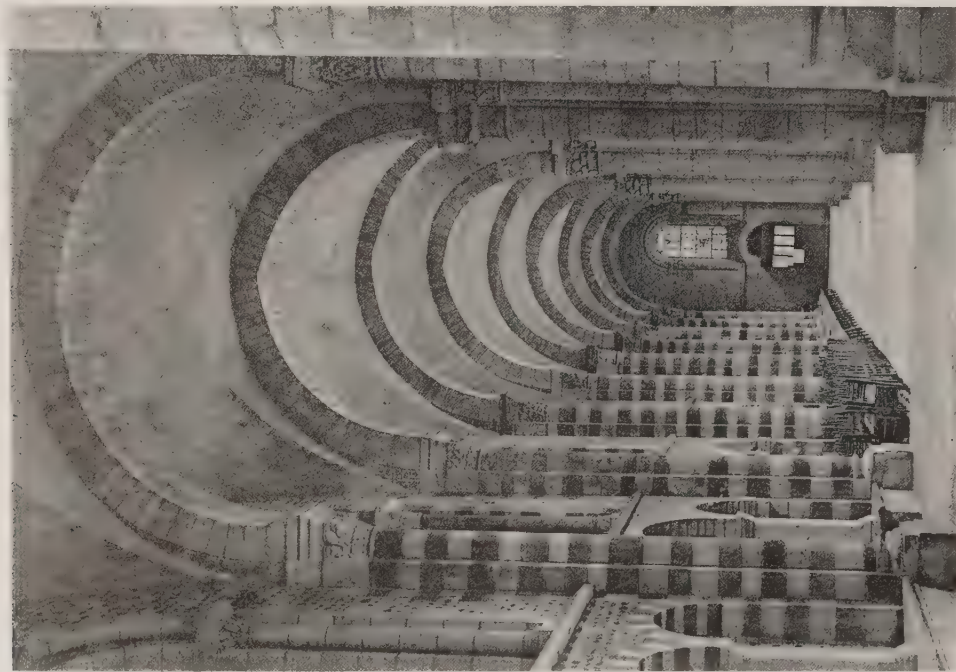
In England there are many examples of Norman Romanesque though most churches were built over in the Gothic period and we have only fragmentary remains in most of the large cathedrals. Durham, Canterbury, St. Albans, Ely and the parish church of Iffley near Oxford are among the best examples. There are almost thousands of lesser known churches which furnish good examples.

Iffley, which dates from the middle of the twelfth century, is the most complete single example of the style. It is richly decorated though the ornament does not depart from the zig-zag and dog-tooth motives so typical to England. This church cannot be said to be particularly beautiful like the churches of Burgundy or Provence or Italy, but in its own particular way it is charming. None of the Romanesque of England shows any great attempt at exterior design. The Norman towers of Canterbury and Ely are successful in mass and interesting in their combinations of interlacing arcades and decorated windows.

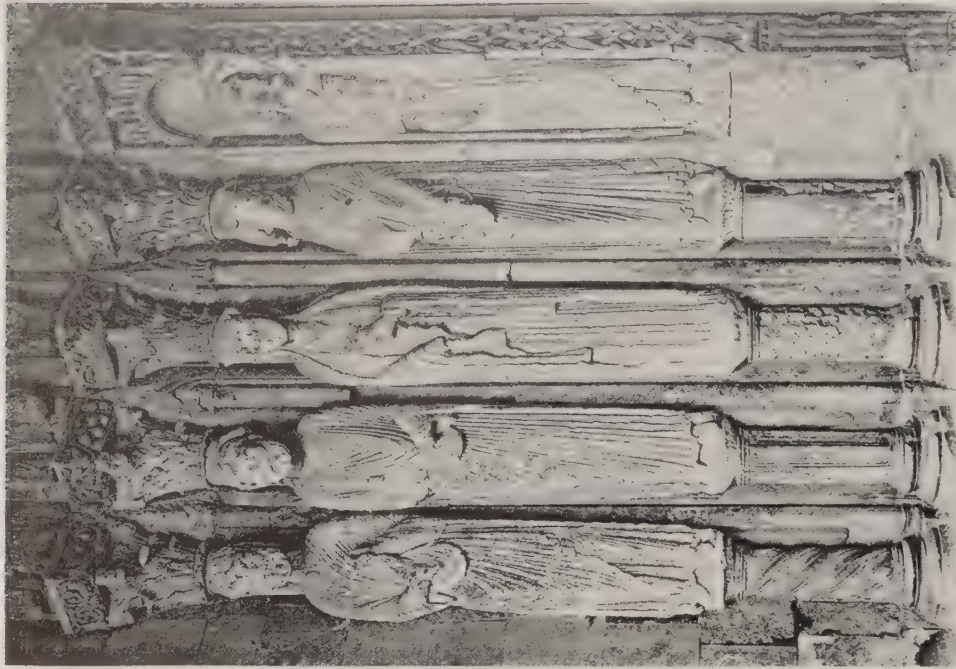


WEST FACADE—CATHEDRAL OF LE MANS
(High pitched roof and buttresses are Gothic)

FRENCH NORMANDY



INTERIOR, NORTH SIDE AISLE



DETAIL, NORTH SIDE PORTAL
CATHEDRAL—LE MANS



FACADE ABBAYE AUX DAMES—CAEN—12th CENTURY
(Top of Towers are Modern)



INTERIOR—ABBAYE AUX DAMES—CAEN—12th CENTURY



NORTH SIDE—RUINED ABBEY CHURCH—JUMIEGES



INTERIOR—CHURCH OF SAINT LAUD, AND DETAILS OF A
ROMANESQUE ARCADE IN THE PREFECTURE
12th CENTURY WORK—ANGERS

ENGLAND



PHOTOGRAPH BY AUTHOR

NORMAN PORCH AT KINGS SCHOOL—CANTERBURY

ENGLISH NORMAN ROMANESQUE

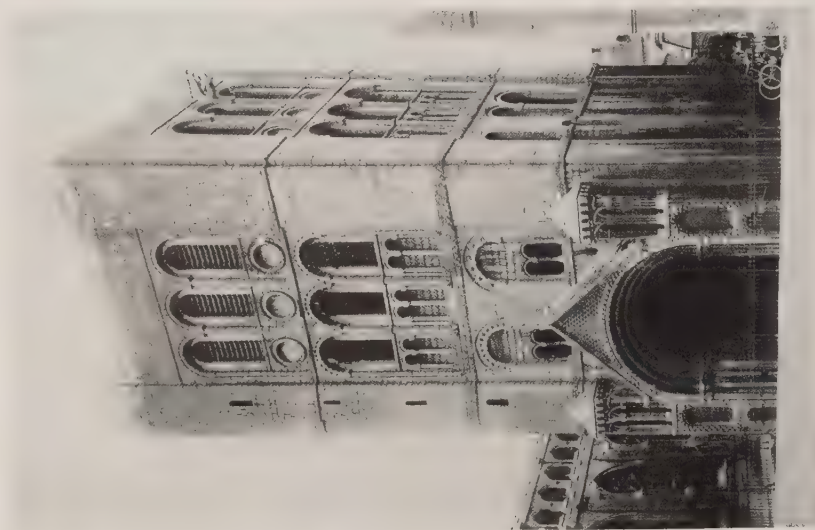


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NORMAN TOWER—BURY ST.
EDMUND—11th CENTURY

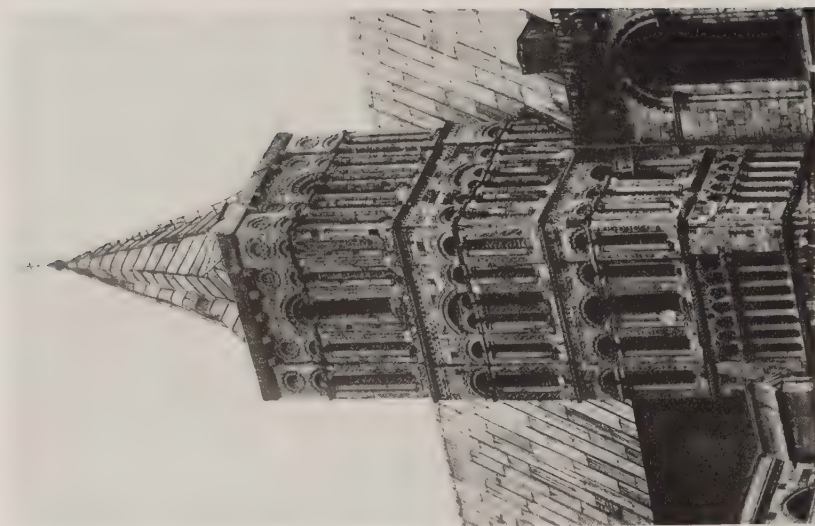


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NORMAN TOWER—CANTERBURY
CATHEDRAL

ENGLISH NORMAN ROMANESQUE

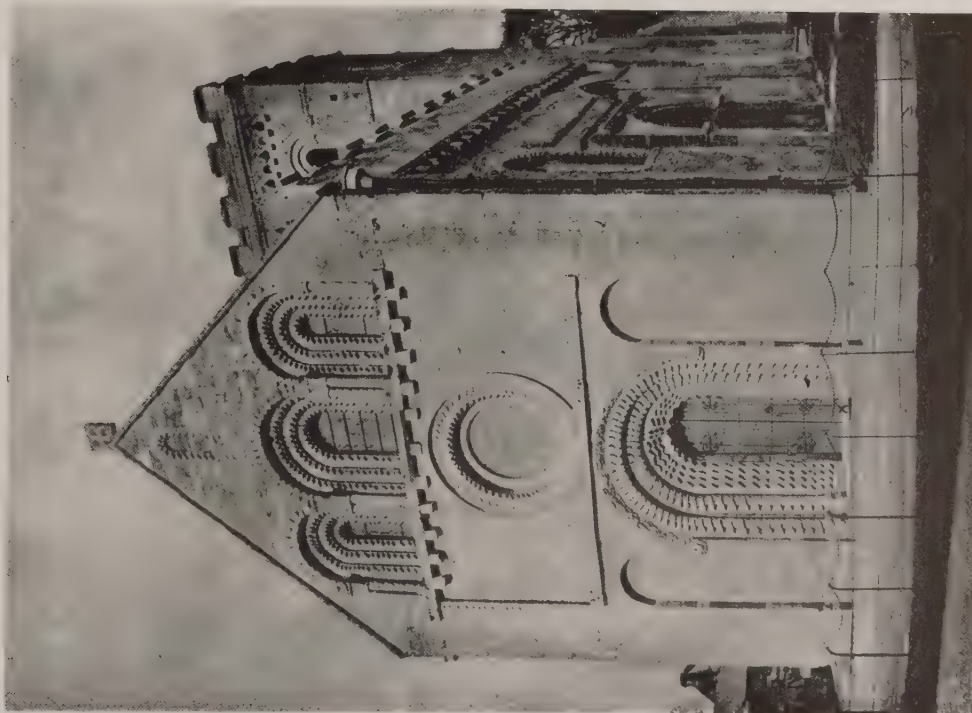


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WEST FRONT

CHURCH AT IFFLEY NEAR OXFORD—11th CENTURY

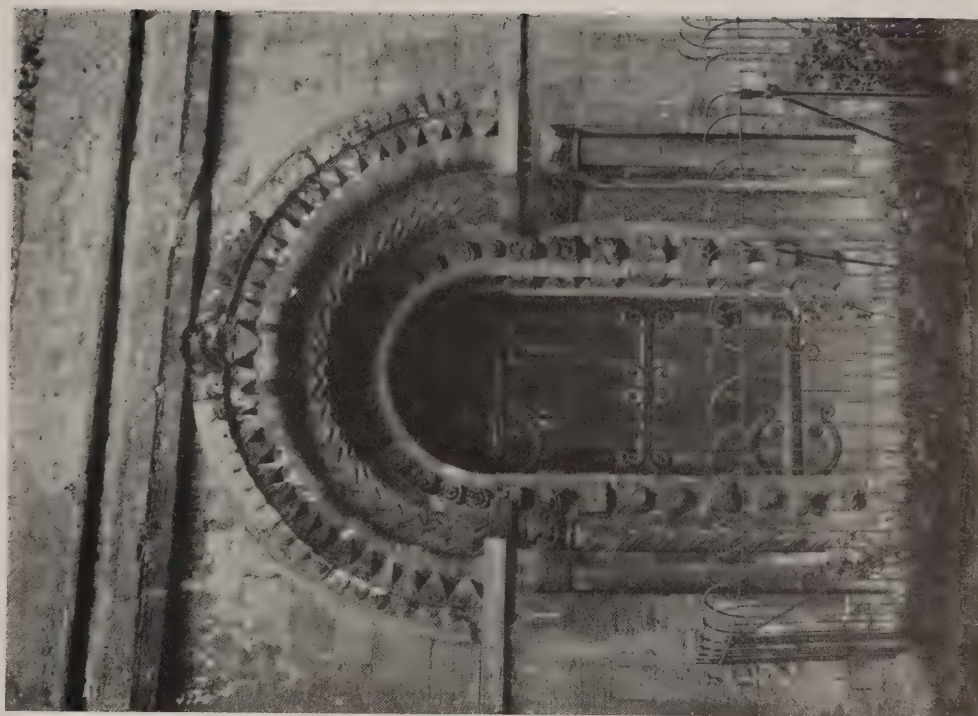
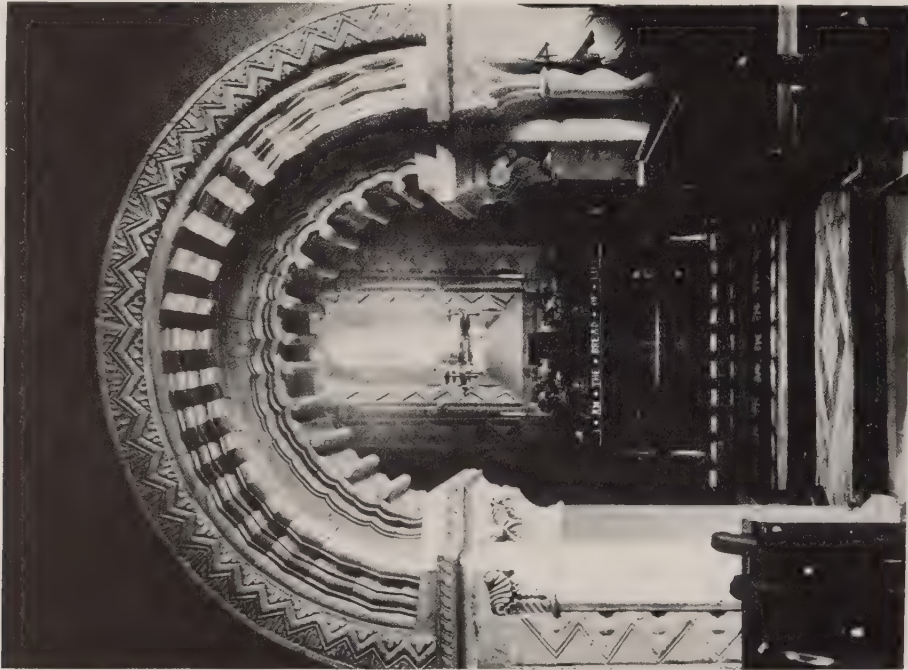


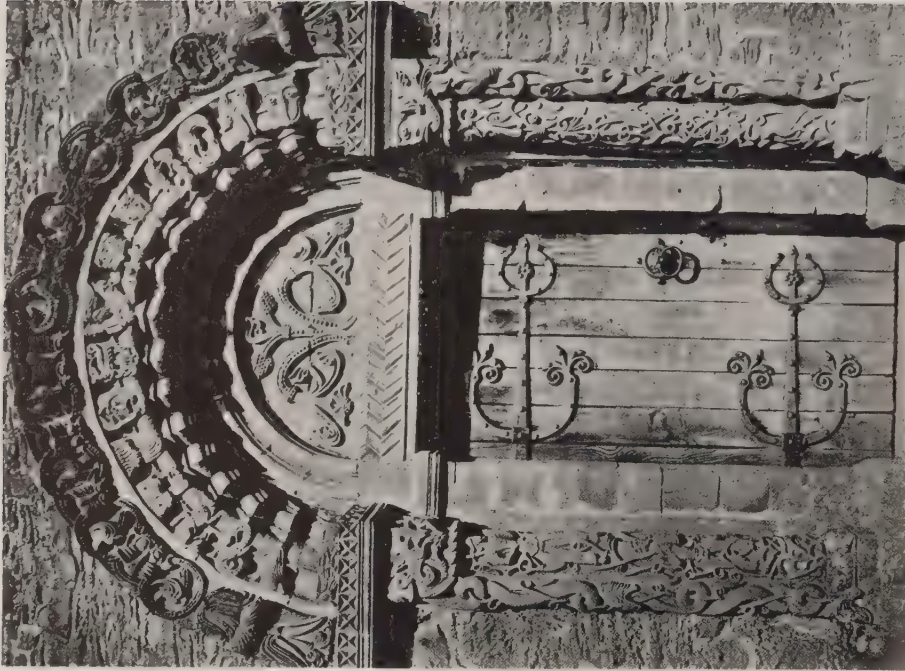
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SOUTH PORTAL

ENGLISH NORMAN ROMANESQUE



CHAPEL DOORWAY—WINCHFELD



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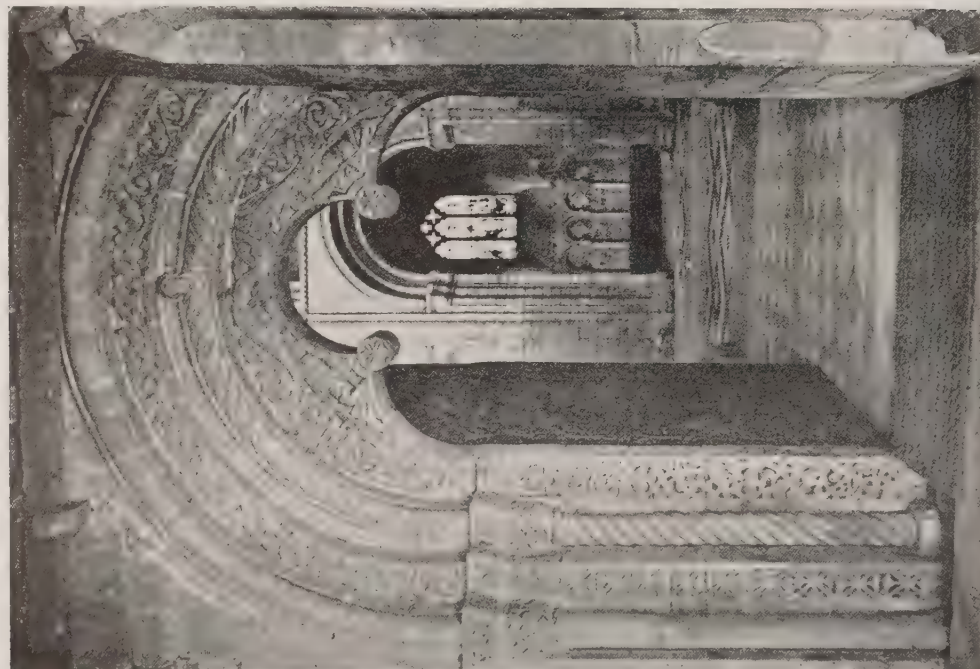
CHURCH DOORWAY—KILPECK



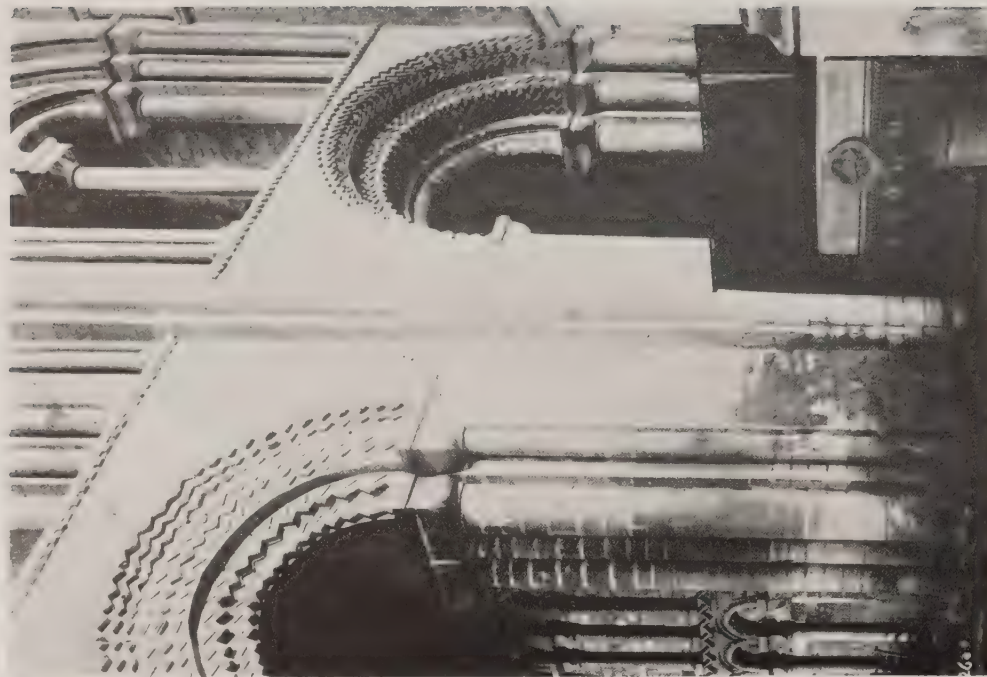
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DEAN'S DOORWAY—ELY CATHEDRAL

ENGLISH NORMAN ROMANESQUE



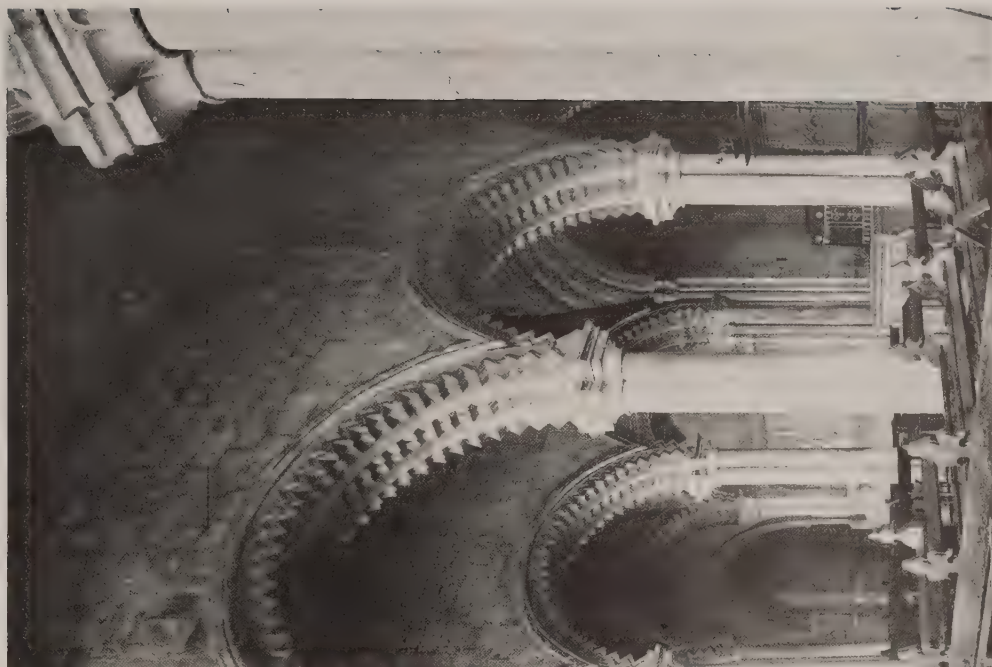
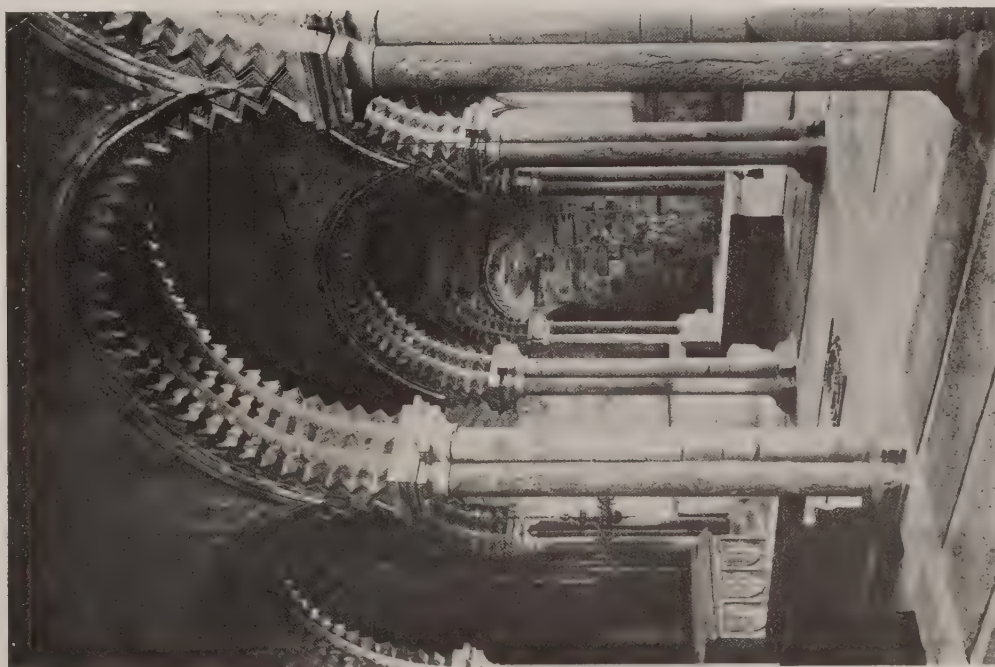
SIDE DOORWAY



PHOTOS FROM AUTHOR'S COLLECTION

ARCHES UNDER SOUTHWEST TOWER
ELY CATHEDRAL

ENGLISH NORMAN ROMANESQUE



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GALILEE CHAPEL—DURHAM CATHEDRAL—LATE 12th CENTURY



PHOTO FROM AUTHOR'S COLLECTION

INTERIOR, CHAPEL AT COPFORD—ESSEX

ILE DE FRANCE

Lastly, we take up the Ile de France, that portion in the immediate vicinity of Paris where the Gothic so quickly developed. In fact, few complete examples of Romanesque remain.

The most important Romanesque monuments of the Ile de France are St. Germain des Pres in Paris, St. Etienne at Beauvais, St. Denis near Paris and St. Remi at Reims. None of these churches are pure Romanesque; they have either been altered in the Gothic or show transitional forms, or, like St. Germain des Pres in Paris, have been altered and inaccurately restored in modern times.

One of the most important assets of the Ile de France and Normandy in France has been its building material, Caen stone. This is a light, brownish-yellow lime stone which is very soft when taken freshly out of the ground. It is easily cut, in fact while green, it can be sawed and worked almost like wood. Material like this can account for a great deal in the elegance of the work in these districts.

Most of these churches were either built over or were finished with Gothic vaulting and with a Gothic facade. Though a church was begun while the Romanesque style was in vogue, the Gothic developed so quickly that most of the cathedrals of this district show complete examples of the progression of the style. The Romanesque of the Ile de France endowed the thirteenth century builder with all the elements of the problem.

He was shown how to build and use his materials, how to vault a space and buttress it, how to decorate his portals with sculpture, how to work and use stained glass and how to paint and decorate the building in color. The great cathedrals attest the aptitude of the Gothic builder in grasping the situation. The change was gradual though rapid. Thirteenth century work might be called advanced Romanesque if it were not for the fact that the builder seemed to forget his Roman heritage. He was too busy with his immediate problem to think of how things had been done in the distant past. His uppermost thought was not tradition but the building of an edifice to the glorification of God. He was prompted by the same religious fervor as the Romanesque builder but developed a new system of forms. This opens a new field of study. The Gothic period is one of a different phase of history; that phase when Western Europe divided and developed national tendencies.

Ideals change, new spirits move,
Crusaders pass us by;
Yet lives their work in graven stone
Attesting ideals, thoughts and bone,
Their art shall never die.

Finis.



SAINT GERMAIN des PRES—PARIS—12th CENTURY TOWER



AMBULATORY—ST. GERMAIN des PRES—PARIS

ISLE DE FRANCE



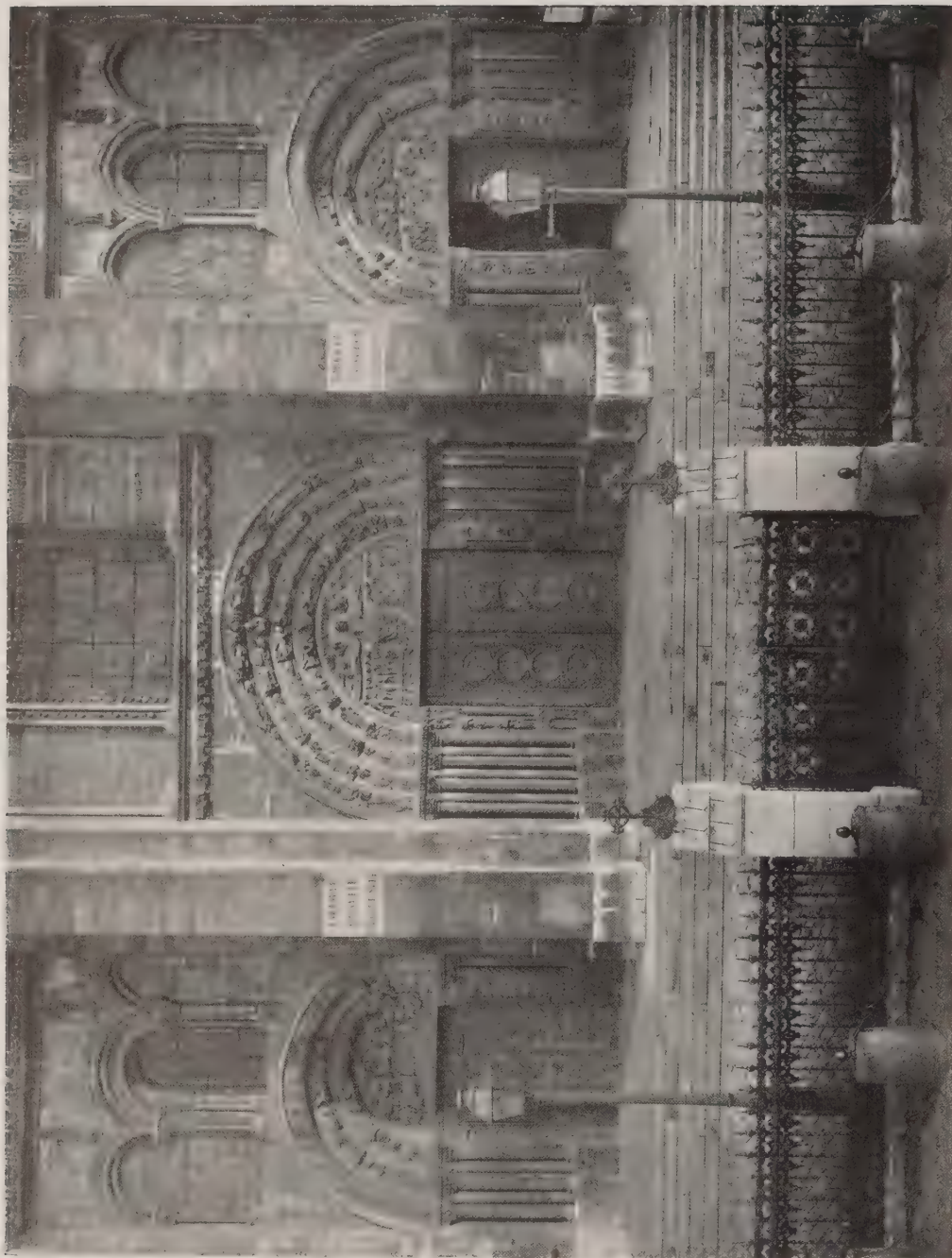
VIEW FROM NORTH EAST OF CHURCH AT MORIENVAL—12th CENTURY



PHOTOGRAPH BY AUTHOR

SIDE PORTAL—CHURCH OF ST. STEPHEN—BEAUVAIS

ISLE DE FRANCE



WEST PORTALS—ABBAY CHURCH OF ST. DENIS
12th CENTURY LATE ROMANESQUE

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